SIR SIDNEY LEE ON KING EDWARD VII.

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OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, March 29th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST

HIGH-POWER STATION.

(Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS—BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

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By Arthur Greenwood, M.P.

DISGUISING THE SET.
By Robert Magill.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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"Somewhere a Voice Is Calling."

By THOMAS BURKE.

(In the following article, Mr. Thomas Burke, author of "Limehouse Nights," "Whispering Windows," and other well-known books, makes some novel and amusing suggestions.)

THE baby science of radio, although so young, has already given us many benefits—some material, such as the saving of souls at sea; others less important, but still valuable. It has cheered sick people, and brought tidings and echoes of the great world into lonely places; but to me its most interesting achievement is that it has made us *listen*.

* * * *

We all possess the five senses, but it is seldom that we fully develop them. Few people seriously use their eyes; few have a keen sense of smell; few really use the great gift that lies in their hands—the gift of touch—though that is the first instinct of the baby and of the lover. Fewer still really use their ears.

* * * *

In this matter radio is helping us. It is quickening our slow sense of hearing, and making us sharply aware of voices. We hear the voices of our friends in conversation, and the voices of actors on the stage, but we have not, until now, completely listened as musicians listen to an orchestra. Half our attention has been through the eyes, looking at our friends, anticipating what they are going to say, or watching the graceful movements of stage figures. In radio we can employ but one sense; there is no distraction of the physical presence; and our ears are becoming more and more sensitive to the fine shades and the significant inflections of the human voice.

MR. THOMAS BURKE.

To many lonely people the voices of the announcers or of John Henry, coming out of nowhere, are clothed with character; and they become as familiar and as pleasing to the listeners as the faces of their friends. I know many old people who treat these voices as present companions and answer them with, "Oh yes," or "Quite so"; and numbers of people respond to the last "Good night," bidding farewell to a guest who is as actual to them as though he were visible and palpable.

* * * *

I assume that all the announcers of the different stations are aware, by their correspondence, of the numbers of women who have fallen in love with them through their voices. If not, I can assure them that this has happened. All over England there are girls who listen eagerly for the voice of Mr. —— or Mr. —— or Mr. —— (I leave the names blank, as I do not wish to create jealousy in the studios!) Whether, on a sight of the owner of the charming voice, love would develop or perish, I cannot say. It is a matter of taste; and we all know the story of the young man who married the soprano whose voice had enraptured him; and

(Continued overleaf in column 3.)

The Songs I Like to Sing.

By Astra Desmond, the Contralto.

Miss ASTRA DESMOND.

I HAVE been asked to write a few words about my favourite broadcasting song, and I find myself, in consequence, in rather a difficult position. I have no permanent favourite. If I were told that in future I was to be doomed to sing but one song only, I should be horrified, no matter what the song might be for, though there are many beautiful songs in existence, I know of none of which I should not tire in time.

With me it is largely a question of mood. Sometimes I feel that I want to sing a certain song more than anything else in the world. The next day I may hate the thought of it. Besides, one passes through phases of enthusiasm for particular songs and particular composers. At least, I do. A batch of songs arrives from the publishers, and one among them strikes me as being particularly good. I learn it, and sing it on every possible occasion.

Good and Helpful Friends.

After a time, my fancy is caught by something else, and I suddenly find I am tired of the first one. It is of no consequence, because it is highly probable that my friends are tired of it, too. I drop it—but only for a time. A few months later, perhaps, I come across it when turning out my music, and sing it again. In this way, it becomes a part of my regular repertoire. I no longer think it the only song in the world, nor sing it in season and out of season, but I have made my mind up about it, and it is there for use when I think the occasion suitable.

It is not otherwise where composers are concerned. I pass through periods in which I feel I want to soak myself in the works of one particular writer whom I admire. But then, like the boy in the confectioner's shop, I find that over-indulgence brings satiety, and I turn away, only to return, I hope, later, with a more balanced appreciation. The list of composers who have affected me thus is long and varied. It contains the names of Bach, Handel, Schumann, Duparc, Debussy, Cyril Scott, and Granville Bantock, to name only a few. I have loved them all (musically speaking, of course!), got tired of them all, and concluded by making them all my very good and helpful friends.

Broadcasting and the Gramophone.

There are people, artists among them, who are loud in their lamentations over the success of the B.B.C. They talk as if the death-warrant of the legitimate concert had thereby been signed, and even the gramophone had been relegated to the scrap-heap of out-of-date curiosities. I am not one of those pessimists. If people like broadcasting better than the gramophone, I do not see why they should not be allowed to make their own choice. But I find they like both. They hear a good song on the wireless, and then buy a record of it, so that they may turn it on whenever they like.

In the same way they welcome an opportunity of hearing on the wireless a song which they already know from the gramophone. Thus broadcasting and the gramophone play into each other's hands to the advantage of both, and, as to the legitimate concert, no mechanical contrivance will ever supply the thrill of personal contact. The most enthusiastic supporter of the wireless will be ready to admit that it can never be quite the same as an actual performance in a concert hall, where the magnetism of performer and audience has free play to act and re-act. Neither will the artist ever willingly forego the thrill of appearing in person before an audience, and swaying it by the combined force of art and personality.

Nevertheless, wireless has advantages which the concert hall cannot claim. For myself, I always feel, when broadcasting, a greater freedom of choice in respect of songs than when singing at a concert. I am not worried with the feeling that I must not sing a certain type of song because it will bore a part, at least, of my audience. Anyone who feels bored can switch me off. And, as for the audience, well, one has only to look at some of the figures giving the number of people who possess wireless sets, to realize what the B.B.C. is doing for the musical life of the nation.

A Fairy Godmother.

How many hundreds of thousands of musical lovers there are who, for one reason or another, are unable to attend concerts, and to whom the B.B.C. has appeared like a fairy godmother! And, by the way, we are actually beginning to suspect that we are not quite such an unmusical people as foreigners have declared us to be. If that be so, then the B.B.C. will take a leading part in developing and educating the inherent musical taste and ability of the nation. It is a great responsibility, but it is also a great privilege.

(Miss Astra Desmond will sing at the concert of Sir Edward Elgar's works to be broadcast to all stations except Chelmsford on Tuesday, March 31st.)

Vogue of the Guitar.

A Popular Instrument Under Many Names.

Gaily the troubadour touched his guitar
As he was hastening home from the war,
Singing: "From Palestine hither I come.
Lady love! Lady love! Welcome me home!"

WE all know that song. It is one of our proofs that the guitar is an old instrument. It has been popular in many countries under many names. In Shakespeare, it figures repeatedly as the lute, and a really famous guitar, brought to Britain before Shakespeare's time, is kept and shown at the Royal College of Music. Its back is of tortoiseshell, combined with ivory, mother o' pearl and ebony. It is the instrument which David Rizzio brought with him when sent from Savoy as Ambassador to Mary Queen of Scots.

An Ingenious Scheme.

The vogue of the guitar in England, however, did not begin until just after the middle of the eighteenth century. It looked then, for a while, as if it were going to supersede the harpsichord and the spinet in public favour. Women of fashion took to selling their harpsichords, or exchanging them for guitars; and Jacob Kirkman, the harpsichord maker of Soho Square, had to consider what he could do to be saved from ruin.

His scheme was ingenious. First he bought the harpsichords which the women were anxious to get rid of. Then he acquired a number of guitars and gave them away to shop girls, and even to young women of dubious reputation. The result was that the guitar became vulgar, and the harpsichord once more became fashionable. The great ladies sold their guitars and bought back their harpsichords at prices which yielded Kirkman a substantial profit.

"Somewhere a Voice is Calling."

(Continued from the previous page.)

looking at her in the train after the ceremony, pleaded, "Mary, for Heaven's sake—*sing!*" I do not suggest that Phyllis or Joyce would make a similar request to Mr. Announcer; but there is a danger, and if Mr. Announcer values the happiness of young and loving hearts, he will keep himself hidden and exist only as a voice floating through the spheres and moving maiden fancies to clothe him in even fairer shape than his own.

* * * *

All the women listeners that I know have their favourites among announcers, and listen idly to deputies or newcomers. They will analyse the voice for you, as they analyse the characters or the faces of their intimates. They like the way he inflects certain words; they like the timbre of his intonation; they like the friendliness that lies behind his accents, and they turn from the somewhat chilly, though, perhaps, perfect enunciation of another.

* * * *

Unconsciously we put as much of ourselves into our voices as into our eyes or lips or our walk; most of us are only now realizing this. Having listened regularly for two years to the announcers and readers of the various stations, I feel sure that, though I could not risk a description of their appearance, I could give an accurate reading of their general characters—whether they are mean or kind, or hot-tempered, or suave.

* * * *

The voice seldom changes. However my friends may disguise themselves with uniforms or beards, or the shaving of beards, there are two points by which I can always recognize them—two points of the human creature that never change—the voice and the back of the head. Faces alter; bodies alter; but the back of the head and the voice do not alter and cannot be disguised.

* * * *

I can see trouble arising from this. I can see an announcer at some remote station being discovered by his heartbroken father from whom he ran away when a boy—simply by the way he pronounces his r's. I can see a heartbroken wife recognizing a voice in a wireless concert party, and tracking that voice across England from "2LO" to "5XX," and so to Birmingham, Nottingham, Stoke-on-Trent, Newcastle, Glasgow, Aberdeen, and Belfast, and discovering its owner in a studio; so that listeners in the British Isles will find a soulful rendering of "Bid Me Discourse," interrupted by "Go there you are, you beauty!"

* * * *

Or the girl enraptured of a voice might write a shy letter of appreciation, and the letter might draw a reply; and it might end in a meeting; and the maid's vision of a young, strong, silent Army officer would be shattered by the fact of a stout old Bodega actor who had played with Irving. Or one of the announcers might find among his correspondence a note in delicate handwriting on lilac-tinted paper, signed Marjorie, expressing the delight that Marjorie had found in his voice, and he might be moved, if the time of the year were spring, to answer Marjorie's desire for a meeting, and meet a bedridden old lady.

* * * *

Knowing how deeply the voices of announcers have moved susceptible young hearts, which are proof against bronzed faces and handsome figures and clothes, but not against this novel enchantment of the invisible prince, I suggest that all announcers, before announcing the evening's entertainment, announce the fact of their marriage and their large family. That may mean the surrender of a large number of radio sets, but it will save a lot of trouble on the one side and a lot of hopeless heartache on the other.

Headphones by the Million.

Astonishing Results of Mass Production.

THOUGH the war had a paralysing effect on industry generally, it certainly opened the eyes of our manufacturers to the advantages of mass production, and of late they have not been slow to apply to the needs of peace the methods by which, in the end, our Army was adequately supplied with munitions.

The most unpromising things to manufacture by these methods appear to be scientific instruments; but for some time several of these have been made on multiple principles, and a recent addition to their number is the headphone which is now produced in a factory in the Midlands with a system that is really amazing.

Perfect, but Simple.

This is a considerable achievement, because the modern headphone is not a scientific instrument merely; it is a scientific instrument of precision. When it was required almost solely for the reception of telegraphic signals, quality of reproduction and absence of distortion were almost negligible. But in broadcast receiving these things emphatically *do* matter. Tonal fidelity, in fact, is essential, and in the headphone produced by systematised manufacture it is attained.

To visit the factory is to get an object-lesson in planning and organization. At the outset, you see special machines everywhere—machines which, though they do their job perfectly, are yet simple. In addition to reducing the number of parts to the minimum, the engineers cut down the manufacture to pressing and stamping and assembly within a moulded container or earpiece. Moreover, they dispensed entirely with screws, studs and nuts, which do not enter into the construction of the headpiece at all. So there are no intricate, bewildering masses of cogs and gadgets such as you find in some engineering works.

Helped by the Aeroplane.

Typical of the whole of the manufacturing operations is the making of the sound-box, which forms a single unit. Its composition is a non-resonating material, into which the magnet and pole-piece assembly are embedded—a process carried out in a steam-heated press worked by hydraulic power.

Incidentally, the sound-box is an outcome of other lessons, besides those relating to mass production, learned during the war. For some of the improvements embodied in it are due to making magnetos for aeroplanes. The composition used for moulding the sound-box was discovered in connection with that work, and the magnets are made of cobalt steel, owing to the experience gained with that material in the manufacture of magneto magnets. An aeroplane magneto must have a very strong magnetic field, and the magnet must retain its magnetism even when subjected to continuous rough usage for long periods. Magnetos with these qualities were made during the war, and this paved the way for the production of superior headphones.

Inspected at Every Stage.

Comparatively simple though the operations are, however, there is careful inspection in connection with them—an important feature of mass production. In some works, parts made like matches must be within 1-500th, or less of the required measurement, otherwise they are instantly rejected. Here there is inspection at every stage, followed sometimes by testing. Pole-pieces, for instance, are first inspected, and then afterwards subjected to a magnetic test,

[Drawn by Alfred Leete.

"CONFOUND THESE MODERN INVENTIONS!"

which consists in putting them in a specially-designed instrument and then withdrawing them, a resultant kick on a ballistic galvanometer indicating the flux density.

Great care is taken to make the inspection thorough and impartial. All inspectors work under a chief inspector, who is responsible directly to the works manager. So inspectors, not being subject to foremen, can reject parts or complete headphones without constraint or consideration of output.

Above the banging presses, on the top floor of the factory, is the assembly department—a large room that is a veritable human hive. Aligned along it are specially-designed benches, at which sit women and girls in neat blue overalls, some of the workers bent over spot lights, which supplement the general lighting when very fine operations are in progress.

One 'Phone in Fourteen Seconds.

These busy workers, to whom come all the parts from below, are divided into five sections, each of which produces complete headphones. Spool insulating, cord winding, attachment of leads, coupling coils and connecting to tags, fitting coils to magnets, connection of cords—these and other operations fall to a section. But every headphone is built up by passing it from hand to hand, no girl doing more than one little thing towards the complete headphone.

Such is sub-division of labour carried to the highest degree. It seems deadly monotonous, though women stand it well. In Birmingham you can see girls whose sole and constant task it is to roughen the edges of tins with a file—a process preparatory to making them air-tight. Nothing, surely could be more dull and uninteresting, but these lasses appear quite cheerful.

Next, and last, comes the despatch department, to which the headphones, each in a box numbered on a system that enables the date of boxing and the section that assembled the instrument within to be readily ascertained, are transported on a belt conveyor.

But before the headphones are finally passed, they enter a room where they are tested for reception. This is done by means of an electric transmission device, music from a gramophone taking the place of that broadcast from the stations. For this work blind ex-soldiers are employed, and they have proved themselves highly efficient.

As a result of this elaborate adaptation of means to ends, the factory—which employs two thousand hands, some of whom are engaged in making loud speakers—produces a headphone every fourteen seconds, or about twelve thousand a week.

T. W. Wilkinson.

England's Great Composer.

Elgar, the Self-Taught Genius.

A CONCERT of unusual interest is to be broadcast—S.B. to all Stations except Chelmsford—on Tuesday, March 31st, for on that date Sir Edward Elgar, O.M., is to conduct a programme consisting entirely of his own works.

There are probably few living musicians who are so indebted to their own labours for success as is Sir Edward. Born at Broadheath Common, Worcestershire, the son of an organist, who also kept a music shop, he early showed signs of his great musical talent. In spite of this latter fact, however, he was left more or less to his own devices, the whole expenditure on his musical education amounting to just over three pounds for a fortnight's tuition on the violin, and although he is now recognized as a master of orchestration, he never had a lesson on this difficult subject in his life. When quite a youth, he was apprenticed to a solicitor, but the law never appealed to him and he used to give violin lessons in his spare time.

Waltzes at Five Shillings Each.

In his early days, too, he added to his income by writing waltzes, polkas, etc., at five shillings a time, and nigger minstrel ballads for which he is said to have received eighteenpence each.

In 1879, he was appointed bandmaster to a Lunatic Asylum, where he coached players recruited from the attendants. It was in this capacity that he became familiar with almost every instrument, from the trombone to the big drum, and there are few instruments which he himself cannot now play.

But although he has been all his life absorbed in music, he is in appearance and manner not in the least like the usual musical genius. He is, indeed, typically English, both physically and in his mental make-up, and he is of such a retiring disposition that at first one is apt to think that he is a trifle proud. Those who know him well, however, are aware that Sir Edward is really one of the most genial and kind-hearted of men.

A Keen Sense of Humour.

As an instance of his extreme sensitiveness, some years ago he wrote to a fellow composer expostulating with him for having set to music two of the Psalms which contained anti-humanitarian sentiments!

Although Sir Edward is of such a reserved disposition, he has a keen sense of humour, a quality that he has possessed from his earliest years. When quite a boy, an amateur musician named Spark once played one of his own compositions at Elgar's father's house and all were loud in their praises except young Edward.

"And now what does little Edward think of it?" inquired the elated amateur.

"If you puff a spark too much, you will blow it out," was the future Knight's immediate and crushing reply.

More Appropriate.

Since he has become famous, his friends cherish many of Sir Edward's *bons mots*. Perhaps one of his best was made while he was on a visit to America. Like all celebrities who go "over there," he was literally hounded by the newspaper reporters in search of good "copy," and one night he was actually knocked up after he had gone to bed by an enterprising young pressman who explained that he had come as a representative of the *Sun*.

"A representative of the moon would be more appropriate at this hour," said the great musician promptly.

Charles Tristram.

Official News and Views. GOSSIP ABOUT BROADCASTING.

A Listeners' Club For Sheffield.

ABERDEEN has its Listeners' League, and now the Sheffield Station has formed a Listeners' Club with a rather different purpose from that of a League, while in its object it is thoroughly constructive. The Club idea is, indeed, worthy of emulation. In Sheffield the membership stands at 2,500, or thereabouts. Community singing concerts have been arranged. The first will take place at Victoria Hall on May 15th, when an augmented orchestra will perform and Miss Mavis Bennett, who has already been heard from the Piccadilly Hotel, London, and Miss Eva Roberts will sing. An organ recital will be introductory to the programme. The concert will be the first of its kind to be held in the city.

A Concert From Amsterdam.

A pleasure is in store for listeners on Thursday, April 2nd, when a concert is to be relayed by Chelmsford from Amsterdam, *via* Hilversum. The Amsterdam Orchestra will play items by Mozart, Handel, and Brahms. Miss Thorna Duriga, a soprano of European fame, will sing, and the conductor will be Mr. Willem Mengelberg.

Bach From Soho.

Bach's Passion Music and St. Anne's Church, Soho, London, have come to be regarded almost as synonymous terms. That is because for more than half a century the music which typifies the Lenten celebrations has been given at the famous church near Piccadilly Circus. If Sir Joseph Barnby, one of the greatest organists of the Victorian era, who introduced the custom of giving the Passion Music at St. Anne's, were now living, we wonder what he would have thought of the broadcasting of the work to an unseen audience of two million or more people? Tests have recently taken place at St. Anne's, and it is proposed to transmit a performance of the work, with full orchestra, from Chelmsford ("5XX") on Friday, April 3rd, at 7.30 p.m. St. Anne's choir was one of the first church choirs to broadcast.

Lecture Recitals on Music.

Mr. Percy Scholes' Lecture Recitals, entitled "How Bach and Handel Made their Music," and "How Haydn and Mozart made their Music," broadcast from the Æolian Hall on March 14th and 21st, respectively, attracted a good deal of attention among music-loving listeners. Two further recitals of a similar character will be given by Mr. Scholes on March 28th and April 4th. On the former date he hopes to describe "How Beethoven made his music," and on the latter date his subject will be "Some of the Composers since Beethoven."

Three Popular Programmes.

Prior to the fortnight of British National Opera at Cardiff, in April, a special performance by the artists of the British National Opera Company will be given at Cardiff on Sunday evening, April 5th.

During the succeeding week, three Popular Programmes will be provided on different nights. Monday, April 6th, will be a Bristol night, intended specially for listeners of the West Country. Local artists will participate.

On the following Wednesday, the series of Welsh Hours will be continued, and on Saturday the seventh Request Programme will include, among other artists, Miss Constance Wentworth, and Mr. Frederick Lake, both of whom are already known to listeners in the West. These Request Programmes have been very successful, if the correspondence which is being received is any indication. Those who have written may be assured that their suggestions will be carefully considered.

A Novel Programme at Birmingham.

Birmingham Station is breaking fresh ground on Thursday evening, April 9th, when the programme will take the form of a complete evening of instrumental solos. This is a change from the general type of programme. Monday, April 6th, will be reminiscent of the *Pilgrim's Progress* night which was recently broadcast from the Royal Opera House, Covent Garden. A special Beethoven Programme, conducted by Paul von Klenau, the well-known Viennese conductor, will include the Recitative and Aria, "The Incarnate Fiend," from *Fidelio*, and the "9th Symphony" (Choral). The artists are Miss Ursula Greville, Madame Alice Vaughan, Mr. Geoffrey Dams, and Mr. James Howell, with the Mixed Choirs of Wolverhampton Musical Society, the City of Birmingham and Station Repertory Chorus and the Augmented Symphony Orchestra. This concert will be relayed from Birmingham Town Hall.

An Afternoon of Chamber Music.

The London programme, S.B. to other stations, on Sunday afternoon, March 29th, will consist of chamber music. Several songs will be sung by Mr. Dale Smith (baritone), assisted by the Catterall String Quartet and by Miss Sidonie Goossens, harpist (whose photograph appears in the opposite page). During the evening programme an address will be given by the Rev. Thomas Nightingale, General Secretary of the National Free Church Council.

Radio and Language.

Radio offers some interesting possibilities as a potential factor in the development of language and the improvement of diction. In an attempt to realize the ideal of beautiful speech, the Belfast Radio Players will, on Wednesday, April 8th, broadcast two groups of verses spoken in unison by a small chorus. The rest of Great Britain will thus be given an opportunity of learning something of value from Northern Ireland.

On the evening of April 8th the Players will present two new sketches of Ulster life and character, one of which, *Horse Sense*, has been specially written for broadcasting by Gerald MacNamara. *Horse Sense* is characteristic of the author's style in its original and somewhat fantastic satire.

Youthful Musicians.

The Barnardo Musical Boys are to give the local programme on Saturday, April 11th, at the Dundee Station. Their instruments include hand-bells, sleigh-bells, miniature chimes, cornets, marimbaphones, and an assorted collection of tinkling cymbals. On the miniature chimes they will provide a selection of Scotch airs, introducing "Duncan Gray," "Robin Adair," "Mary of Argyle," and "Highland Laddie"; and on the handbells "Bonnie Dundee." "Bluebells of Scotland," and other pieces. Mr. Reginald Whitehead (bass) will sing some of his characteristic rollicking songs.

"East to West."

Glasgow Station will give, on Saturday, April 11th, the first of a series of public concerts to be broadcast from St. Andrew's Hall. The programme, which will be relayed to Chelmsford, is entitled "East to West," and represents a musical journey across two continents, beginning in Japan with the "Japanese Suite," by Gustave Holst, played by the Augmented Station Orchestra. The idea will be to move in song and music westwards through Asia and Europe.

Liverpool's Welsh Night.

Liverpool is living up to its reputation, gained in another connection, as the "capital of Wales." At the request of a large number of listeners, who, if the truth be known, probably include many *émigrés* from the Principality, the Liverpool Station is giving a Welsh night on April 3rd. The orchestral works to be performed include the "Welsh Rhapsody," by German, and the vocal part of the programme is to be provided by the Liverpool Cymric Vocal Union, a male voice choir of some fifty members, who will render a programme of Welsh part-songs and solos.

Plymouth Composers.

Following on the recent local Composers' Night at Plymouth, Mr. Morris Gilbert, who took part in that programme, is giving a recital of his own compositions from the same station on April 8th. Some further compositions of his will be rendered by Miss Hilda Baker (contralto) and Mr. Albert Hesse (violin) with the Station Trio. Mr. Gilbert will include a recital of music by Mr. Gerald Phillips, a Plymouth composer of increasing popularity. The Lyric Male Voice Quartet and Mr. George Scantlebury are contributing to the programme, and the latter will give a dialect recital, entitled "Jan on the Underground," by the well-known dialect writer, Jan Stewer.

"The Elements."

Titled programmes are invariably welcomed by listeners, in spite of the fact that the single theme interwoven with such a programme often cannot be appreciated by some listeners, owing to the inevitable interruptions which occur from time to time while they are listening. The programme from London and Chelmsford, on Friday, April 3rd, is entitled, "The Elements," and all music and speech—and even the humour, which is to be contributed by Mr. Ronald Gourley—will have some connection with air, fire, or water. The artists are Miss Thelma Peterson, mezzo-soprano, Mr. Stuart Robertson, bass, and Mr. Anderson Tyrer, pianist. An interlude in the last half-hour will be given by "Quipa," this being his twelfth "World in Anecdote" talk on "Work and its Worries."

Burlesquing the Composers.

The London programme on Saturday evening, April 4th, will be provided by the orchestra, with English concertina solos by Miss Christine Hawkes, songs by Mr. Cyrus Garside, baritone, and humour by Mr. Jerome Murphy, the Irish entertainer, with Miss Toro Farrell. Miss Farrell is perhaps better known as Alison Travers, composer of many ballads. She is a pianist with a pronounced sense of humour in her work, which usually takes the form of playing a fox-trot in her own attractive way, repeating it, and then burlesquing the styles of great composers.

Violin and Piano Sonatas.

The Novelty Trio are to give a short entertainment for half-an-hour at London, from 7.35 p.m. on Thursday, April 2nd. The Chamber Music will include violin and piano sonatas played by Mr. Albert Sammons and Mr. Evlyn Howard-Jones, who have recently collaborated in producing the second "Delius" Sonata. They will play this and also Beethoven's Sonata in F, which is better known as "The Spring Sonata." Mr. Herbert Heyner will sing seven songs from Schumann's "Dichterliebe," in English, and a group of modern English songs.

PEOPLE YOU WILL HEAR NEXT WEEK.

[Bourne Bock & Macgregor.

Miss GLADYS MERREDEW (entertainer) will give a character sketch from London on March 30th.

A Brilliant Harpist.

No musical die-hard in defence of the principle of an all-male orchestra could sustain his case against the claims that could be made on behalf of Miss Sidonie Goossens, who is now widely known to the public as a member of the "2LO" Quartet and solo harpist from various B.B.C. stations.

She is a member of the Royal Philharmonic, Queen's Hall, Royal Albert Hall, and Eugène Goossens Orchestras, and last year toured the country with the London Symphony Orchestra. Miss Goossens is also a member of the staff of His Majesty's Theatre, where her first important engagement was in the production of *Chu Chin Chow*.

[Lafayette.

Sir EDWARD ELGAR, O.M., who will personally conduct a concert of his own works 2.B. to all Stations, except Cheltenham, on Tuesday, March 31st. An article on Sir Edward appears on page 3 of this issue.

[Lafayette.

Miss SIDONIE GOOSSENS, who will broadcast from London on March 25th, and from Newcastle on April 2nd and 3rd.

Mr. HERBERT HEYNER (Baritone) will sing at London on Thursday, April 2nd.

[Langfier.

Miss WINIFRED SMALL (Violinist) will play at Bournemouth on April 3rd.

Miss ADELINE SENIOR (Soprano) will sing at Bournemouth on April 3rd.

[Bourne Bock & Macgregor.

Mr. ANGUS MORRISON will broadcast a pianoforte recital from London on March 25th.

Miss GABY VALLE (Soprano) will broadcast at Manchester on April 1st.

[Vandyk.

Mr. JOHN VAN ZYL (Bass) will sing at various stations next week.

[Bourne Bock & Macgregor.

Mr. NORMAN NOTLEY (Baritone), a popular contributor to radio programmes.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

ELGAR EVENING.

(All Stations Programme, except Chelmsford, Tuesday.)

OVERTURE IN D MINOR (AFTER HANDEL).

THE Handel Orchestra no longer exists. Try as we will, we cannot to-day reproduce its tone-colours and tone-balance, and herein lies the justification for Elgar's brilliant re-orchestration.

The piece consists of three sections, as follows:—

I. *Majestic.* A slow Introduction of a firm and resolute stamp.

II. *Quick and joyful.* In a free, fugal style, growing largely out of the "Subject" with which the Violins open.

III. *Majestic.* A brief closing passage, modelled on the Introduction.

The score has lately been published by Messrs. Novello (7s. 6d.).

OVERTURE "IN THE SOUTH."

In the South (Alassio) is a musical record of impressions of Italy—more especially of "a glorious afternoon in the Vale of Andora," with snow-tipped mountains on the horizon, and the blue Mediterranean, and with ruins at hand, suggesting thoughts of the strife and power of the old Roman civilization.

The tunes out of which "In the South" is constructed are all Elgar's own. One of them in the middle, a tune of pastoral feeling, has been spoken of as an Italian folk-tune, but the composer states that this is an error.

"In the South" was first heard in 1904.

FUNERAL MARCH from "GRANIA AND DIARMID."

Grania and Diarmid is a drama by W. B. Yeats and George Moore, for which Elgar wrote incidental music.

The *Funeral March* follows the death of Diarmid, wounded in a boar-hunt.

THE "ENIGMA" VARIATIONS.

The plan of this, Elgar's most widely popular work, is as follows:—

A Tune: nine Variations upon it.
An Intermezzo.
Three more Variations: A Finale.

The reason the Tune is called "Enigma" is curious. It seems that it is so written that another tune (one well known to us all) could be played with it, and even, it is said (though this seems amazing) with each of the Variations. Another interesting thing is the dedication of the piece, "To my friends pictured within," each of the Variations being preceded by the initials or nickname of the friend "pictured."

Taking this piece section by section, its course is:—

The Tune (*Gently moving along*). Note this carefully as it is played, for it offers the clue to all that follows. It falls into three sentences, as it were—six bars in the minor, four bars in the major, and then the first six bars repeated much as before, but ending with a major chord.

After pausing a moment on this chord, we pass into a whispered passage that leads into—

Variation I. (*At the same speed*). Dedicated to C.A.E., i.e., C. Alice Elgar, the composer's wife. The Tune is started very softly by Flute and Clarinet (Doubled by Violin and Viola *tremolo*).

Variation II. (*Quick*). Dedicated to H.D.S-P. A rapid run-about theme is treated sometimes in the Violins, sometimes in the Wood-wind. The original Tune, after a time, appears underneath this in 'Cellos and Double-Basses.

Variation III. (*Pretty Quick*). Dedicated to R.B.T. A very happy treatment of the Tune, mostly by the Wood-wind. At the opening the Oboe has it.

Variation IV. (*At a good quick speed*). Dedicated to W.M.B. This gives the Tune much in its original form, with much added force.

Variation V. (*At a moderate speed*). Dedicated to R.P.A., i.e., R. P. Arnold, son of Matthew Arnold. This is a rather solemn Variation. At the opening the Tune is heard in 'Cellos, Double-Basses and Bassoons, the Violins working against this a new Tune.

Variation VI. (*Gently moving along*). Dedicated to "Ysobel" (said to be the composer's daughter). At the opening, bits of the Tune are heard in the Lower Strings, but with the intervals widened (it is said that Ysobel is tall and has a bold stride). After a few bars a Viola Solo is a prominent feature.

Variation VII. (*Rapid*). Dedicated to "Troyte" (said to be A. T. Griffiths, an architect). The Kettledrums are the heroes of this Variation; playing very vigorously a little figure founded on the opening of the Tune. Another feature of this Variation is a short ascending phrase that constantly begins very softly, works up to great loudness, and then begins again softly.

Variation VIII. (*At a gentle, rather quick pace*). Dedicated to W.N. (said to be Winifred Norbury, of Malvern). A very graceful Variation. Note at the opening two Clarinets (running parallel, six notes apart). This Variation ends with a note softly held by the Violins, which serves as a link with—

Variation IX. (*Slow*). Dedicated to "Nimrod." This Variation is throughout very dignified, yet full of feeling.

After a brief pause we start afresh with—

Variation X., INTERMEZZO (*At a gentle, rather quick pace*). Dedicated to "Dorabella" (said to be Miss Penny, of Malvern). This can barely be called a "Variation," as it makes little reference to the Tune. It is fairy-like in its delicacy. Muted Strings and Wood-wind give out little chirps and twitters, and then there creeps in a soft Viola Solo.

Variation XI. (*At a good rapid pace*). Dedicated to G.R.S., i.e. the late Dr. Sinclair of Hereford Cathedral: note how his active organ pedalling is continually suggested in the Bass.

Variation XII. (*Gently moving along*). Dedicated to B.G.N. A Solo 'Cello begins, and the other Cellos then join it. Perhaps B.G.N. was a 'cellist. Without a break we pass into—

Variation XIII., ROMANZA (*Moderately Quickly*). Dedicated to * * * (said to be Lady Mary Lygon). The original tune is not much alluded to here. The piece is supposed to represent a seascape, for * * * was on a voyage when it was written. A Clarinet Solo, of two bars' length, opens the piece. The Violins take up this little bit of Tune, and, after them, the Flute and Oboe. Soon there comes a little Clarinet Tune of a few descending notes, which Elgar, in his score, has placed in inverted commas. It is a quotation from Mendelssohn's *Calm Sea and Prosperous Voyage* Overture.

Variation XIV., FINALE (*Quick*). Dedicated to E.D.U. This is a very elaborate piece of some length. In its course there appear memories of some of the earlier Variations.

SYMPHONIC PRELUDE, "POLONIA."

This was written during the first year of the war, as a tribute to Poland and with a dedication to Paderewski. It was first played at a concert in the Queen's Hall in aid of the Polish Victims Relief Fund.

Most of the tunes used are Polish melodies, but an obvious exception is the typically Elgarian tune near the opening.

Listeners' Letters.

[All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is 8-11, Southampton street, Strand, London, W.C.2.]

"The Wireless League."

Dear Sir,—As an enthusiastic listener, I am astonished that it should have been thought necessary by a certain daily newspaper to inaugurate a so-called "Wireless League." It proposes to get seats for listeners on the Board of the B.B.C. Surely, this is unnecessary. What would be their duties, and would they be remunerated? If so, by whom? The B.B.C. know quite well what listeners think, and they do not want inexperienced people on their Board.

"Technical advice" is another of the League's objects. This is all very well in its way; but a league is not necessary to disseminate it. Any listener can get what he wants from books and from the wireless Press.

In what earthly way can the League better the Programmes? Only by criticizing, and as I have said, the B.B.C. already know their critics' opinions.

Personally, I think that many of the criticisms of the B.B.C. are most unfair. Is it realized that the Company has only been in existence for a little over two years? Is it realized, too, that they give eighty-four different programmes *every day?* Could any league of listeners make things one whit better? I think not.

A great deal is talked about "free competition," but this is nonsense. If there were to be more than one Broadcasting Company, the confusion would be endless, and eventually they would *have* to co-operate—or even to amalgamate.

The extraordinarily unappreciative attitude of a large section of the public towards what has already been done for the small sum of 10s. yearly makes one almost believe that gratitude is dead. But it is *not* really dead, and I think that if another League could be started of B.B.C. admirers, the "grousers" would have an eye-opener.

Yours, etc.,

London, N.W. S. F. P.

Wireless for Hospitals.

Dear Sir,—I have received a copy of the *Oxford Times*, from which I learn that, as a result of my appeal from "2LO" on December 29th last, no less a sum than £600 has been raised in the City and University to equip the Radcliffe Infirmary and the Eye Hospital with wireless. The supporters of the scheme include the Bishop of Oxford and the Vice-Chancellor.

It would be interesting to know if any other city or town has done as well as this.

Yours, etc.,

Hove. Keble Howard.

Audiences in the Studio.

Dear Sir,—Listeners generally, I have no doubt, are delighted to learn that there is the prospect of programmes being performed before real audiences. Much as they appreciate the good work of the studio, it was just that needed to give the "atmosphere" of reality, and probably, too, the performers themselves will be "bucked up" immensely, for they sometimes seem very tame and tired.

I feel sure also that thousands of listeners would be grateful to the B.B.C. if they would make it a condition of their "job" that all announcers should clearly announce the name of their station between every item. This would be not only a boon, but a blessing, as thereby a vast amount of "shrieking" would be spared us through listeners striking in and trying to tune into some particular programme.

Yours, etc.,

Exeter. W. P.

(*Continued on the facing page.*)

Listeners' Letters.

(Continued from the previous page.)

Is This a Record?

DEAR SIR,—I should like you to know that as I was unable to be home to listen to the Tetrazzini concert, I telephoned home from public call-boxes on three occasions during the evening, and received portions of the programme by having an earphone held before the mouthpiece of the home telephone. A friend and myself were able to hear Mme. Tetrazzini splendidly, without even placing the telephone receiver to our ears; and, in fact, the reception was so good that her voice comfortably "filled" the call-box.

My receiving set consists of detector valve and one low-frequency amplifier, with reaction—indoor "Electron" aerial in basement room—no earth, and eight pairs of 'phones in series distributed to the top of a five-storeyed house.

Am I justified in regarding the above as an achievement? And do you think many people heard the concert in so novel a way?

Yours, etc.,

London, S.W. A. H. R.

Wanted: More Music.

DEAR SIR,—With regard to the letter in *The Radio Times* on "Wanted—More Music," surely it is necessary to have a careful definition of "music" before the point can be dealt with satisfactorily.

The music to which one can listen whilst engaged in other occupations or amusements must obviously engage a *part* of one's mind only. Therefore, it is not great music—in the highest sense of the word. To enjoy great music, we must give up our whole selves to the business of listening. We have to work (often unconsciously) for all our pleasures.

Unhappily, there are many people who have not the spare time in which to create for themselves this pleasure. And (saddur still) there are many people with no inclination for, or understanding of, this pleasure. They have never found the secret. For these, a programme of good, light, gay, strongly rhythmic music is undoubtedly necessary. A part of one's mind is sufficient to absorb this.

Yours, etc.,

Carshalton. D. M.

"Great Singers of Yesteryear."

DEAR SIR,—Whilst agreeing with most of the above-mentioned article, I would ask you to make a slight correction. Mass, the finest tenor of his day, was Joseph, not Edward, and he did not die from the effects of damp sheets. He caught a bad cold whilst fishing (a favourite pastime of his), which developed into rheumatic fever and killed him on January 15th, 1890.

His monument (erected by public subscription) stands in West Hampstead cemetery, and a scholarship in his name was established by the Royal Academy.

Yours, etc.,

Stamford Hill. C. E. G.

A Good Idea.

DEAR SIR,—Prior to getting my set fixed, I really did not know what a vast number of friends and acquaintances I had. Now they turn up in battalions, and as I have only five sets of headphones, I can only accommodate ten of them at once.

We have recently reopened our Cottage Hospital here, so I am having a collecting box where all can see it, and all listeners will be invited to drop a copper in the box, the proceeds to go towards fitting a wireless set for the use of the nurses and patients. If the other owners of sets fall in line with this, we shall soon be able to accomplish the object in view.

Yours, etc.,

Morecambe. "BRADMORE."

A Song of Merrie England.

The Story of "The Floral Dance." By A. B. Cooper.

THERE are certain songs which, once heard, refuse to be banished from the memory. Such a song is "The Floral Dance," the idea for which Miss Katie Moss, the author of both words and music, picked up at New Quay, although the real "quaint old Cornish town" of the song, is Helston, twenty miles away on the other coast of the Cornish peninsula.

Helston is the home of the Floral Dance, a survival of Merrie England; but the natives call it the Furrie Dance. Whether it has any connection with the goddess, or whether its origin is quite different, is a moot point, and is likely so to remain, but true it is that to this day, to the sound of the

Fiddle, 'cello, big bass drum,
Bassoon, flute, and euphonium,

playing a tune immemorially associated with it, the people, young and old, rich and poor, are

As I walked home on a summer night,
When the stars in heaven were shining bright,
Far away from the footlights' glare,
Into the sweet and scented air
Of a quaint old Cornish town:
Borne from afar on the gentle breeze,
Joining the murmur of summer seas,
Distant tones of an old-world dance,
Played by the village band perchance,
On the calm air came floating down
I thought I could hear the curious tone
Of the cornet, clarinet, and big trombone,
Fiddle, 'cello, big bass drum,
Bassoon, flute, and euphonium,
Far away as in a trance
I heard the sound of the Floral Dance
And soon I heard such a bustling and prancing,
And then I saw the whole village was dancing.
In and out of the houses they came,
Old folk, young folk, all the same,
In that quaint old Cornish town.
Ev'ry boy took a girl by the waist,
And hurried her off in tremendous haste,
Whether they knew one another I care not,
Whether they cared at all I know not:
But they kissed as they danced along.
And there was the band with the curious tone
Of the cornet, clarinet, and big trombone,
Fiddle, 'cello, big bass drum,
Bassoon, flute, and euphonium,
Each one making the most of his chance,
All together in the Floral Dance.

swung into the dance, as it goes down the street, into the front doors of the houses, and out at the back, and on again to the throb of the drum.

When I asked Miss Katie Moss to tell me about her famous song, she said: "I was engaged to sing and play on a concert tour through the British Isles, with the Zancigs, immediately after their first successful season in London.

"I was engaged to sing songs with my own violin obbligato, and songs also at the piano. It was a delightful tour. Among the many seaside places we visited was New Quay in Cornwall, and, strolling homeward, after our performance, I thought I heard, in the far distance, the throb of a drum, and then there came the faint sound of music, and I caught the rhythm of a quaint little tune to which one felt one must dance. I think it must have been just such a tune the Pied Piper played, and which made all the children dance out of town.

"Presently, as the music approached nearer and nearer, I saw that the musicians were accompanied by a lot of folk, all dancing and jigging. It was a charming sight on that starlit evening, and such a quaint little band of music! I stopped, fascinated, watching the dancers. Presently one of my colleagues in our entertainment party caught hold of me and tried to draw me into the dancing throng, but I laughingly resisted, escaped, and presently went home.

"Bother That Tune!"

"However, when we were all having supper together in our hotel, the little tune haunted us. We could not get it out of our heads. Someone would say: 'Bother that tune!' then, a moment or two later, would be humming it again, and beating hands and feet gently to its catchy rhythm.

"Needless to say, it fascinated me, and finally led me to try and express something of the little pleasing episode in verse and music, the result being 'The Floral Dance.' That, however, was some time later when I was engaged professionally on another tour and had arrived at Manchester. I was all alone in my 'digs,' and to amuse myself I wrote the song just as it is sung to-day.

"I have little doubt the folk at New Quay, many of whom were visitors, had seen the Floral Dance, or 'Furrie Dance' as they quaintly call it, which is so well known a feature of Helston, the dance taking place every year on May 8th. This dancing in and out of the houses is supposed to bring peace and plenty during all the rest of the year, and is said to come down from pagan days, a religious rite, really, in honour of Flora. We know that the Phœnicians used to come to this coast long before Julius Cæsar began our history books with 55 B.C., and they may have introduced so charming a goddess to their British acquaintances!

An Immediate Success.

"However that may be, I sent the song to Messrs. Chappell, who accepted and published it, and Mr. Thorpe Bates sang it first at a Chappell Ballad Concert. It was an immediate success, and was soon on its way all over the world. I myself have heard of its being sung in the Flowery Land—China."

Miss Katie Moss was born in Bayswater, her parents being both in the musical profession. She says that it is to her mother chiefly—she was an Associate of the Royal Academy—that she owes her success, although her father gave her her first lessons in singing. Like her mother before her, she went to the Royal Academy, winning the Westmoreland Scholarship, the Ritson Memorial Prize for singing, the Dove Prize for general excellence, and the Hine Prize for composition, that is to say, for the best ballad written by anyone under seventeen.

Since the great success of "The Floral Dance," Miss Katie Moss has written many others, such as "Come, Join the Dance," "The Land of Orange Trees," "Moonlight," and "Grey Flowers of Dusk." Listeners will recall several of these being sung on the wireless at various times. But it is not every day that the most talented composer hits upon so happy an inspiration, both in words and air, as that perfect combination "The Floral Dance."

("*The Floral Dance*" will be sung at London Station, on *Saturday, April 4th.*)

WIRELESS PROGRAMME—SUNDAY (March 29th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on the facing page.

2LO LONDON. 365 M.

An Afternoon of Chamber Music.

S.B. to other Stations.

DALE SMITH (Baritone).
ANGUS MORRISON (Solo Pianoforte).
THE CATTERALL STRING QUARTET.
(ARTHUR CATTERALL, JOHN BRIDGE, FRANK S. PARK, JOHAN C. HOCK.)
Assisted by
SIDONIE GOOSSENS (Harp).

3.0. The Quartet.
Quartet in E Flat .....*Mozart*
Dale Smith (With Quartet and Harp).
"Summer Fields" .....
"Sunday" ..... *Brahms*
"Belshazzar" ..... *Schubert*

3.35. (approx.). Angus Morrison.
"Tempo di Ballo" .....*Scarlatti*
"Le Ravolet Flottant" .....*Couperin*
"Musette en Rondeau" .....*Rameau*
"Rondeau" } (from C Minor Partita) {*Bach*
"Caprice" }
The Quartet.
Quartet Statz .....*Schubert*
Canzonetta .....*Mendelssohn*

4.0 (approx.). Dale Smith.
Songs by Charles Villiers Stanford.
"The Monkey's Carol"
"Cavalip Time"
"The Chapel on the Hill" ..... (From Song Cycle, "A Fire of Turf") (14)
"The Fair" .....
"The Bold Unbiddable Child" .....(14)
(Sir Charles Stanford died on March 29th, 1924.)
Angus Morrison.
"Kreisleriana," Op. 16, Nos. 1 and 2 *Schumann*
Study in C Flat Major .....*Chopin*
The Quartet.
"Novelletto" ..... *Glazounov*
Dale Smith.
"Shenandoah" ..... *arr. R. Terry* (2)
"The Riddle Song" (Kentucky, U.S.A.) *arr. Cecil Sharp* (11)
"Ah, Willow" } (Old English Melodies) { *arr. Lane*
"False Phyllis" } { *Wilson* (1)
The Quartet.
Variations from Quartet in C .....*Haydn*
Polka .....*Glazounov*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30.—Hymn. "O Praise ye the Lord" (A. & M., No. 308).
Bible Reading.
Anthem. "Lord, for Thy Tender Mercies' Sake" .....*Farrant*
Address by The Rev. THOMAS NIGHTINGALE, General Secretary of the National Free Church Council.
Hymn. "Oft in Danger, Oft in Woe" (A. & M., No. 291).

9.0. DE GROOT and THE PICCADILLY ORCHESTRA.
Relayed from the Piccadilly Hotel, London.
MAVIS BENNETT (Soprano).
S.B. to other Stations.
The Orchestra.
Overture, "Rienzi" .....*Wagner*
Mavis Bennett.
"The Mad Scene" ("Lucia di Lammermoor") .....*Donizetti*
The Orchestra.
"Valse Poudrée" .....*Popy*
Mavis Bennett.
"Bell Song" (Lakmé) .....*Delibes*
The Orchestra.
Selection, "La Gioconda" ..... *Ponchielli*

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Local News.

10.15. The Orchestra.
Adagio (from the "Pathetic" Sonata) *Beethoven*

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. **A Programme of Favourites.**
THE STATION ORCHESTRA.
Conducted by JOSEPH LEWIS.
THE "5IT" MALE VOICE QUARTET.
FRANK CANTELL (Solo Violin).
S. C. COTTERILL (Solo Clarinet).
The Orchestra.
Overture, "Euryanthe" .....*Weber*
S. C. Cotterill and Orchestra.
Slow Movement from Concerto in A (for Clarinet and Orchestra) .....*Mozart*
The Quartet.
"The Sabbath Call" ..... *Kreutzer* (11)
"As Torrents in Summer" ..... *Elgar* (11)
"The Lost Love" ..... *Vaughan Thomas*
Frank Cantell and Orchestra.
Slow Movement from Concerto in E Major (for Violin and Orchestra) .....*Bach*
The Orchestra.
Introduction to Act III., "Lohengrin" *Wagner*
The Quartet.
"All Souls' Day" .....*Lassen*
"It's Oh to be a Wild Wind" ... *Elgar* (11)
"Celia's Arbour" .....*Horsley*
The Orchestra.
Pastorale and Benedictus from "English Scenes" .....*Granville Bantock*
Scherzo and Finale from Symphony No. 5, Op. 67, in C Minor .....*Beethoven*
The Quartet.
"Spin, Spin" .....*Jungst* (2)
"Health to My Dear" .....*Spofforth* (11)
"The Long Day Closes" .....*Sullivan* (11)
The Orchestra.
Hungarian March ("Faust").....*Berlioz*

5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

8.30.—Hymn. "When I Survey the Wondrous Cross" (A. & M., No. 108.).
Religious Address by The Rev. C. D. KIRDLAND, St. Margaret's Church, Ladywood.
Hymn. "O, Sacred Head Surrounded" (A. and M., No. 111).

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and The Piccadilly Orchestra (Continued).

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.0-4.0. BAND OF THE 2ND BATT. THE HAMPSHIRE REGIMENT.
CEREDIG JONES (Tenor).
Relayed from
South Parade Pier, Southsea.

CHAPPELL and WEBER pianos are in use at the various stations of the B.B.C.

4.0-5.0. THE ROYAL BATH HOTEL STRING ORCHESTRA.
Relayed from King's Hall Rooms.
Musical Director: DAVID S. LIFF.
"Hungarian Dance," No. 1 in G...*Brahms*
Overture, "The Merry Wives of Windsor" *Nicolai*
DAVID S. LIFF (Solo Violin).
"Spring Song" .....*Mendelssohn*
"Minuet" .....*Mozart*
"Largo" .....*Handel*
Orchestra.
Fantasia, "Madame Butterfly"...*Puccini*
Song, "The Bells of St. Mary's"...*Adams*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30. Choir of St. Mark's Presbyterian Church:
Hymn, "Lord of all Being" (Gladstone) (Church Praise Hymn Book, No. 75).
Anthem, "O Gladsome Light" ("Golden Legend") ..... *Sullivan* (11)
(Harp Accompaniment by MARY LEWIS.)
8.40.—The Rev. HOWARD WILBUR ENNIS, B.A., of St. Mark's Presbyterian Church: Religious Address.
8.50. Choir.
Hymn, "O Love That Will Not Let Me Go" (Peace) (Church Praise Hymn Book, No. 336).

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and The Piccadilly Orchestra (Continued).

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.45. CYRIL V. FOSTER (Bass).
FRANK THOMAS (Solo Violin).
W. STANLEY SMITH (Solo Cornet).
THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.
Orchestra.
Overture, "Marco Spada" .....*Auber*
Suite, "Three Famous Pictures" *Haydn Wood*
Cyril V. Foster.
"Arm, Arm, Ye Brave" ..... *Handel*
"The Blind Ploughman"..... *R. C. Clarke*
Orchestra.
Symphony in G Major (The "Surprise") *Haydn*
W. Stanley Smith.
"My Dreams" .....*Tosti*
Orchestra.
"Entr'acte à la Gavotte".....*Coates* (1)
"Floods of Spring".....*Rachmaninov Sora*
Cyril V. Foster.
"Mary O'Neill".....*E. Carr Hardy*
"The Soul of England"...*Lewis Barnes*
"The Lute Player".....*Allitsen*
Orchestra.
Selection, "A Life for the Czar"...*Glinka*
Frank Thomas.
Introduction, Theme and Hungarian Dance *Sammons*
Orchestra.
Overture, "Rienzi" ..... *Wagner*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

Sunday Evening Service for the People.
7.0—8.30.
FRY'S CHOIR.
CO-OPERATIVE CHORAL SOCIETIES.
FRY'S ORCHESTRA.
Relayed from the Colston Hall, Bristol.

8.33. The Choir of EGLWYS DEWI SANT.
Hymn, "Yngrymmed Pawb i lawr" (Tôn, "Lovely").
A Short Reading from the Scriptures.
Hymn, "Through All the Changing Scenes of Life" (Tune, "St. Agnes.")

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

Sunday's Programme.

(*Continued from the facing page.*)

The Rev. Canon D. T. GRIFFITHS, M.S., Vicar of Eglwys Dewi Sant: Address on "Religion and Science."
Hymn. "Arglwydd grasol, Fronin Nedd (Tôn, "Craig yr Oesoedd.")
Benediction.

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—"The Silent Fellowship."

10.45.—Close down.

2ZY MANCHESTER. 375 M.

A Light Orchestral Programme.
Relayed to "5XX."
ELSIE SUDDABY (Soprano).
WILLIAM COLEMAN (Bass).
THE "2ZY" AUGMENTED ORCHESTRA.
Conductor: T. H. MORRISON.

5.0. Orchestra.
Overture, "Zampa" ..... *Herold*
"Three Dale Dances" ..... *Arthur Wood*

3.20 (approx.). Elsie Suddaby.
"The Knotting Song" ..... *Purcell* (11)
"Lullaby" ("The Virgin's Lullaby") *Boughton* (2)
"My Lovely Celia" *Munro, arr. Lane Wilson* (1)
"Spring" ..... *Herschel* (1)
Orchestra.
"Kol Nidrei" ..... *Max Bruch*

3.40 (approx.). William Coleman.
Recit., "From the Rage of the Tempest" ..... } *Handel*
Air, "Hear Me, Ye Winds and Waves" ..... }
"The Old Mother" ..... *Grieg*
"The Lime Tree" ..... *Schubert*
Orchestra.
Suite, "From the Countryside" ..... *Coates*

4.10 (approx.). Elsie Suddaby.
"All Souls' Day" ..... *R. Strauss*
"Songs My Mother Taught Me" ... *Dvorak*
"On Wings of Song" ..... *Mendelssohn*
"O Yes, 'Tis So" ..... *Bach*
Strings Only.
"By the Sea" ..... *Dunkler*
William Coleman.
"My Friend" ..... *Behrend* (1)
"The Curtain Falls" ..... *Guy d'Hardelot*
"Rolling in Foaming Billows" ("The Creation") ..... *Haydn*

4.35. Orchestra.
Ballet, "Le Cid" ..... *Massenet*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

6.0.—S. G. HONEY: Talk to Young People.

6.25.—Hymn, "O Come and Mourn With Me Awhile" (A. and M., No. 114).
Religious Address by The Rev. E. MILNER SWIFT, Vicar of St. Peter's, Hale.
Hymn, "At the Cross her Station Keeping" (A. and M., No. 117).
Hymn, "The Radiant Morn Hath Passed Away" (A. and M., No. 19).

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and The Piccadilly Orchestra (Continued).

10.30.—Close down.

(*Continued in the next column.*)

HIGH-POWER PROGRAMME.

5XX 1,600 M.

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY, March 29th.

3.0–5.0.—LIGHT ORCHESTRAL PROGRAMME. *S.B. from Manchester.*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

5.30–10.30.—*Programme S.B. from London.*

MONDAY, March 30th.

5.30–10.30.—*Programme S.B. from London.*

TUESDAY, March 31st.

3.30–7.30.—*Programme S.B. from London.*

Military Band Night.

DORIS GROVER (Songs at the Piano).
ANITA HARRISON (Solo Pianoforte).
FODEN WILLIAMS (Entertainer).
THE KNELLER HALL BAND.
(By permission of Col. Francis Dalrymple, Commandant, Royal Military School of Music).
Conductor, Lt. H. E. ADKINS, Mus. Bac.

7.30. The Band.
Quick March, "Comistra" ..... *Heggie* (1)
Overture, "Nell Gwyn" ..... *German*
Doris Grover.
Musical Parodies ..... *H. Hughes* (1)
"Sing a Song of Sixpence"; "Sukie Simon"; "Doctor Foster"; "Curley Locks."
Anita Harrison.
Prelude in C Minor ..... } *Chopin*
Prelude in E Flat Major } *Chopin*
"Nights in May" ..... *Palmgren*
Study in D Sharp Minor ..... *Scriabin*
The Band.
Fugue on "St. Anne's Tune" ..... *Bach*
"Lyric Suite," Opus 54 ..... *Grieg*
Foden Williams in
Items from his Repertoire.
The Band.
Cornet Solo, "Jerusalem" ..... *Parry*
(Soloist, Sergt. G. WILLCOCKS, 1st Royal Fusiliers.)
Scherzo from "A Midsummer Night's Dream" ..... *Mendelssohn*
Doris Grover.
"Evening Prayer" ... } ..... *Mouzorgsky*
"The Hobby Horse" ... }
Two Tarantellas ..... *Granados*
"The Sorrowful Maiden"; "The Scornful Maiden."
Anita Harrison.
Three Fragments from Hans Andersen *York Bowen*
Concert Study in G Flat ..... *Boomkloom*
Foden Williams in
More Items from his Repertoire.
The Band.
"Three Bavarian Dances" .... *Elgar* (15)

11.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir OLIVER LODGE. *S.B. from London.*
Local News.

12.0.—THE SAVOY BANDS. *S.B. from London.*

1.0.—Close down.

WEDNESDAY, April 1st.

5.30–11.0.—*Programme S.B. from London.*

THURSDAY, April 2nd.

5.30–8.0.—*Programme S.B. from London.*

8.0–10.0. **Concert.**
Relayed from AMSTERDAM, via HILVERSUM.

THORNA DURIGO (Soprano.)
THE AMSTERDAM ORCHESTRA.
Conducted by WILLEM MENGELBERG.

The Concert will include Items by Mozart, Handel, and Brahms.

10.0.—WEATHER FORECAST and NEWS. *Relayed from London.*

10.10–11.0.—SAVOY BANDS. *S.B. from London.*

FRIDAY, April 3rd.

5.30–7.30.—*Programme S.B. from London.*

7.30–9.30.—"ST. MATTHEW PASSION" (*Bach*), relayed from St. James', Soho.

9.30–10.30.—*Programme S.B. from London.*

SATURDAY, April 4th.

5.30–7.30.—*Programme S.B. from London.*

7.30–9.30.—*Programme S.B. from Manchester.*

9.30–12.0.—*Programme S.B. from London.*

(*Continued from the previous column.*)

5NO NEWCASTLE. 400 M.

5.0–5.0.—*Programme S.B. from London.*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

6.30. THE "5NO" CHORAL SOCIETY OCTET.
Hymn.
The Rev. FRED W. BEAL, Leighton P.M. Church, Heaton: Address.
Hymn.

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

2BD ABERDEEN. 495 M.

3.0–5.0.—*Programme S.B. from London.*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30. Ferryhill U.F. Church Choir.
Psalm 121 (Tune: "French").
The Rev. DAVID MAIR, B.A., Ferryhill U.F. Church: Religious Address.
Hymn 210 (Church Hymnary).
Paraphrase 64 (Tune: "Jackson").

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

5SC GLASGOW. 420 M.

3.0–5.0.—*Programme S.B. from London.*

5.0–5.30.—CHILDREN'S CORNER. *S.B. from Birmingham.*

8.30. Choir.
Hymn, "Lord, Thy Word Abideth" (Tune: "Ravenshaw" (Church Hymnary, No. 163).
The Rev. ROBERT WILSON, M.A., of South Shawlands United Free Church: Religious Address.
Psalm No. 145, "O Lord, Thou Art My God and King" (Tune: "Duke Street") (S.P.).
Prayer.
Psalm No. 91, "He that Doth in the Secret Place" (Tune: "French") (S.P.).

9.0.—DE GROOT AND THE PICCADILLY ORCHESTRA. *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS. *S.B. from London.* Local News.

10.15.—De Groot and the Piccadilly Orchestra (Continued).

10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 18.

WIRELESS PROGRAMME—MONDAY (March 30th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 9.

2LO LONDON. 365 M.

3.15-3.45.—Transmission to Schools: Mr. GEOFFREY SHAW, "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cocksigne. Music performed during Afternoon Tea at the Trocadero. "Famous Old Castles: (3) Hampton Court," by Helen Townroe.

5.30-6.15.—CHILDREN'S CORNER: Stories by Moira Meighan. Music by Auntie Sophie. "The Friends of the King," from "The Children's Magazine."

6.40-6.55.—Mrs. MARJORY ALLEN, F.R.H.S., "Gardening in London."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Prof. J. E. G. DE MONTMORENCY, "International Law." *S.B. to all Stations.*
Local News.

Light British Orchestral Music.
DAVID JENKINS (Bass).
LOUIS DARE AND DORIS BURNS (Duettists).
GLADYS MERREDEW (Entertainer).
NELSON JACKSON (Entertainer at the Piano).
MICHAEL RAGHAN (Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by
CHARLES ANCLIFFE,
HAYDN WOOD,
and
DAN GODFREY, Junr.

7.30. The Orchestra.
March, "The Muddy" ..... *Alford*
Irish Rhapsody, No. 2 ..... *Stanford*
David Jenkins.
"Had a Horse" .....
"Shepherd, See Thy Flocks" } *Korbay*
Foaming Mere" .....
7.55 (approx.). Gladys Merredew in Impressions.
The Orchestra.
"May Day Overture" .....
"Silver Clouds" ..... } *Haydn Wood*
Suite, "Three Famous Pictures": "The Village Wedding"; "The Doctor"; "The Laughing Cavalier."
(Conducted by the Composer.)
8.25 (approx.). Louis Dare and Doris Burns.
"Love is Meant to Make Us Glad" ("Merrie England") ..... *E. German*
"A Short Cut" ..... *Trotere* (1)
"Double Three Seven-O Double-O" *Gollatly*
Nelson Jackson will Entertain.
8.55 (approx.). David Jenkins.
"If I Might Only Come to You" *Squire* (1)
"Myself When Young" .. *Lisa Lehmann*
The Orchestra.
Suite, "The People Year" *Charles Ancliffe*
"The Vintagers," "The Purple Vine," "Evening at the Inn," "Valley of Roses."
(Conducted by the Composer.)
Louis Dare and Doris Burns.
"The Keys of Canterbury" (Somerset Folk Song).....*arr. Cecil Sharp* (11)
"The Maiden in Grey" ... *Barnicott* (1)
"Roses All the Way" ..... *Eric Coates*
The Orchestra.
Three Dale Dances ..... *Arthur Wood*
9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
Mr. John Lee, C.B.E., Controller of the Central Telegraph Office, on "The Inland Telegraph Service."
Local News.

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by THE MANCHESTER STATION, 10.30-11.0.

10.0. The Orchestra.
Selection, "Gipsy Love" ..... *Lehar*
Michael Raghan on
"Nothing in Particular" .. *C. B. Poultney*
The Orchestra.
March, "On the Quarter Deck" .. *Alford*
10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Conrad Crane (Bass).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Horticultural Hints—Growing Superior Kales." Janet Macfarlane (Soprano).

5.30-6.25.—CHILDREN'S CORNER.

6.25-6.40.—"Teens" Corner: Norman E. L. Quest, B.A., History Talk No. 13, "Social History in the Fifteenth Century."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

A Lightsome Programme.
THE STATION ORCHESTRA.
HELEN DE FREY (Soprano).
HAROLD HOWES (Baritone).
KATIE GOLDSMITH (Solo Violin).
ALBERT DANIELS (Entertainer).

7.30. The Orchestra.
Overture, "Scradelio" ..... *Phibon*
Waltz, "The Merry Widow" ..... *Lehar*
Selection, "Liesechen and Fritzchen" *Offenbach*
Helen de Frey.
"Aspiration" .....
"The Happy Journey" ..... *Ernest Austin* (8)
"Rondeau" .....
Katie Goldsmith.
Sonata in D ..... *Handel*
Harold Howes.
"Sea Fever" ..... *John Ireland*
"Life" ..... *Ernest Austin* (8)
"Cargoes" .....*Martin Shaw*
The Orchestra.
Medley, "Tangled Tunes" .... *Ketelbey*
Albert Daniels
In a Short Entertainment including Child Impersonations.
Helen de Frey.
"The Jewel Song" ("Faust") .. *Gounod*
"March Winds" .... *Marjory Meeds* (1)
"Lungharesma" ..... *Eisdell*
Harold Howes.
"Hasse" ..... *Walford Davies*
"Secrecy" ..... *Wolf*
"After" .....
"In the Dawn" ..... *Elgar* (1)
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0. Katie Goldsmith.
"The North Wind" .. *Rowley Wood* (15)
Berceuse ..... *Cesar Cui*
"Strimpellata" ..... *A. d'Ambrosio*
The Orchestra.
"Pizzicato" ..... *Delgo*
Selection, "The Street Singer" *Fraser-Simson*
10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.15-5.0.—Fashion Talk to Women, by Louis de Meyo. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director: DAVID S. LIFF. Doris Winter (Contralto) and Ronald Cawa (Baritone).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: "Mary, Queen of Scots," by Miss K. E. Brooks.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.

An Hour of Plantation Music.
THE WIRELESS ORCHESTRA.
Conductor: Capt. W. A. FEATHERSTONE.
THE "6BM" CHORUS.
RUBY SHEPHERD (Contralto).
GWYNNE DAVIS (Tenor).

7.30. Orchestra.
Selection of Clutsam's Plantation Songs and Dances.
Gwynne Davis.
7.40.—Two Negro Spirituals ... *H. T. Burleigh*
7.45. Ruby Shepherd.
Two Plantation Songs ..... *Scott Gatty* (1)
7.50. Orchestra.
Sketch, "Down South" ..... *Myddleton*
"A Coon's Day Out" ..... *Rogers* (1)
8.0. Ruby Shepherd and Gwynne Davis.
"Hurry Up, Pompey" .....
"De Lady Moon" ..... } *Scott Gatty* (1)
8.5. Orchestra.
"Tennessee Toddle."
8.10. Ruby Shepherd.
Two Negro Spirituals ..... *H. T. Burleigh*
"Swing Low, Sweet Chariot"; "I Stood on de Ribber ob Jordon."
8.15. Orchestra.
"Reminiscences of the Plantation" *Chambers*
Gwynne Davis.
8.30.—Two Negro Spirituals ... *H. T. Burleigh*
"Deep River"; "O Peter, Go Ring dem Bells."
8.35. Orchestra.
Sketch, "By the Swanee River" *Myddleton*

Chamber Music and Art Songs.
THE CATTERALL QUARTET.
JOHN COLLINSON (Tenor).

8.45. Quartet.
Andante and Scherzo from String Quartet *Tchaikovsky*
Londonderry Air ... *arr. Frank Bridge* (11)
9.5. John Collinson.
"Idyll" ..... *Gerrard Williams* (2)
"The Tyrant" ..... *Leslie Woodgate* (14)
"I Heard a Piper" ..... *Ibaz*
"Primrose and Columbine" .... *Woodgate*
9.10. Quartet.
Variations from Quartet in D Minor ("Death and the Maiden") ..... *Schubert*
Berceuse ..... *D'Oates Sackett*
Polka ..... *Sukolow Blazounov Lindley*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Topical Talk. Local News.
10.0. John Collinson.
"The Rivulet" ..... *Martin Shaw*
"The Downs" ..... *Colin Taylor* (2)
"Song of the Palanquin Bearers" *Martin Shaw* (2)
10.5. Quartet.
Quartet in G (K.V. No. 387) ..... *Mozart*
Allegro, vivace assai; Menuetto. Allegretto; Andante cantabile; Finale, Molto allegro.
10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.15.—"Teens" Corner: "Dolls' Frocks."

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc.: "Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY. *S.B. from London.* Local News.
DOROTHY KITCHEN (Mezzo-Soprano).
THE STATION ORCHESTRA.
Conductor: WARWICK BRAITHWAITE.

7.30. Orchestra.
Selection, "Decameron Nights" ... *Finck*
7.45. Dorothy Kitchen.
"The Blind Ploughman" ..... *C. Clarke*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 12.

WIRELESS PROGRAMME—MONDAY (March 30th.)

The letters S.B. printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

Morning ..... *Olay Speaks*
Drink to Me Only" ..... *Roger Quilter*

7.30. THE VALVE SET CONCERT PARTY
8.25. Orchestra.
Selection, "The Girl on the Film" .. *Kollo*
8.40. Dorothy Kitchen.
Love's Quarrel" ..... *Cyril Scott* (4)
O That We Were So" ..... *Frank Bridge*
Lullaby Hymn ..... *arr. Frank Bridge*
9.0. The Valve Set Concert Party.
9.20. Orchestra.
Tom Jones ("Tom Jones") ..... *German*
9.30. WEATHER FORECAST and NEWS
S.B. from London.
Topical Talk. Local News.
10.0. SOME NEW DANCE TUNES.
10.30. Close down

2ZY MANCHESTER. 375 M.

3.30–4.30. Concert by the "2ZY" Quartet
4.30–5.0.—WOMEN'S HALF HOUR. Gladys Woodward (Mezzo-Soprano).
5.0–5.—CHILDREN'S CORNER
5.0–5.—J. F. Russell: "Musical Appreciation" (13).
7.0. WEATHER FORECAST and NEWS
S.B. from London
Prof. J. E. G. DE MONTMORENCY
S.B. from London. Local News.

Drama and Variety.

THE "2ZY" DRAMATIC COMPANY
Present
7.30. "THE GAMBLERS.
A Play in Three Acts by Charles Klein.
Cast
Wilbur Emerson (Head of Emerson's Bank) VICTOR SMYTHE
Ethan Emerson (Wilbur's Father) EDWARD MAWDESLEY
James Darwin } Directors of Emerson's Bank } DOUGLAS CAMPBELL
George Cowperthwaite } GEORGE NEWBURY
Frederick Tucker } HAROLD LEONARD
Thomas (Butler) ... GASTON E. BOUR
Hicks (U.S.A. Detective) LEO MARTIN
Catharine Darwin (Wife of James Darwin) IVY DUKE
Isabel Emerson (Wilbur's Sister) ANGELA LOPEZ
Jane (Catherine's Maid) BETTY ELSMORE
Directed by DOUGLAS CAMPBELL
Produced by VICTOR SMYTHE
Act I.—Smoking Room at Emerson's. February 9th, 9.0 p.m.
Act II.—Library at Darwin's. February 10th, 11.0 p.m.
Act III.—Smoking Room at Emerson's. February 11th, 10.0 a.m.
The entire action takes place in New York.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk. Local News.
10.0. HALF AN HOUR OF VARIETY
10.30. Experiments of transmission for Amateurs.
11.0. Close down.

5NO NEWCASTLE. 400 M.

3.30–4.45. Fenwick's Terrace Tea Room Orchestra.
4.45. Dr. Margery Morton (Mezzo Soprano)
Week's News Letter
5.0–6.0. CHILDREN'S CORNER.
6.0–6.30. Sports Results
6.30–7.0. Pianoforte Recital by H. C. Pawson
Agricultural Report
7.0. WEATHER FORECAST and NEWS
S.B. from London.
Dr. J. E. G. DE MONTMORENCY
S.B. from London. Local News.

Variety.

MARJORIE BAILEY (Entertainer)
LAMBERT HARVEY AND ARTHUR L. LEWIS (Duettists)
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.

7.30. Orchestra.
Selection ..... *Scott*
7.45. Mabel Fitzgerald.
A few Stories.
Daisy" ..... *Lon Tozer*
Merry Maiden ..... *Lohr*
Lullaby Waltz ..... *Lincke*
7.55. Lambert Harvey and Arthur Lewis.
Two Two Beggar ..... *Lohr*
Lullaby Waltz ..... *Lincke*
8.10. Orchestra.
Recollections of Gounod ..... *Godfrey*
8.20. Mabel Fitzgerald.
Dusky Maid" ..... *arr. Smith*
"Couldn't Help It" ..... *C. Dare* (3)
"Crimson Roses" ..... *Curtis*
Orchestra.
"The Bing Boys on Broadway" ..... *Nat D. Ayer* (6)
8.45. Lambert Harvey and Arthur Lewis.
"Flow Gently Deva ..... *Parry*
"Tenor and Baritone" ... *Lauri Kirkman* 27
9.0. HERMAN McLEOD AND THE STATION ORCHESTRA
Concerto for Violin in E Minor ..... *Mendelssohn*
9.30.—WEATHER FORECAST and NEWS
S.B. from London
Topical Talk. Local News
10.0. EDWARD J. BELL (Flute) and OLIVE TOMLINSON (Pianoforte).
Sonata in B Flat ..... *Hummel*
Allegro; Moderato; Andante con variazioni; Rondo allegro.
Adagio and Polonaise ..... *E. Fontenaille*
10.30.—Close down

2BD ABERDEEN. 495 M.

3.30–5.0.—Concert. The Wireless Dance Orchestra. Feminine Topics.
5.30–6.0. CHILDREN'S CORNER. Uncle Burnett, on "The Wandering Minstrel."
6.15–7.0.—Girl Guides' News Bulletin: A. E. Glennie, Captain of the Cadet Corps, on "The Tenderfoot Test." Boy Scout News Bulletin. Scoutmaster Robert Duffus on "Rovering."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London
Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.

Scottish Programme.

CARMA DAAH (Soprano).
ALEXANDER LEITCH (Tenor).
DUFTON SCOTT (Broad Scots Humorist).
THE WIRELESS ORCHESTRA.
7.30. Orchestra.
Selection, "Reminiscences of Scotland" *arr. Godfrey*
Waltz, "Queen of the North" *Burrows*
7.45. Carma Daah.
The Yellow Haired Laddie" *Traditional* (34)
"Wilkie's Rare and Wilkie's Fair" *arr. Stephen and Bennett*
"Charlie Is My Darling" *Traditional*
7.55. Dufton Scott
Humorous Sketch, "Hugh McCurrie's Marriage" *Dufton Scott*
8.5. Alexander Leitch.
"Afton Water" *Hume* (34)
"Lassie o' Dalkeith" *Jackson* (25)
"O' A' the Airts" ... *Marshall* (26)
8.16. Orchestra.
Overture, "Echoes of Ossian" ... *Ossian*
Overture, "Land of the Mountain and the Flood" ..... *MacCunn*
8.30. Carma Daah.
"Comin' Thro the Rye" } *Traditional* (25)
A Rieland Lad My Love Was Born" }
8.40. Dufton Scott
Humorous Sketch, "Amateur Tragedians" *Dufton Scott*
8.50. Alexander Leitch
"O Sing to Me the Auld Scotch Sangs" *Lesson* (34)
"The Lea Rig" *Lindsay*
"Mary" ..... *Richardson* (34)
9.0. Orchestra
Selection ..... *Stephen*
March, "London Scottish" ..... *Haines*
9.15. Orchestra.
Come O'er the Stream Charlie" } *Traditional*
"Up in the Morning Early" }
9.20. Alexander Leitch.
Annie Laurie ..... *Scott* (34)
9.30. WEATHER FORECAST and NEWS.
S.B. from London
Dr. R. W. LIVINGSTONE. *S.B. from Belfast.* Local News.
10.0 THE WIRELESS DANCE ORCHESTRA
Waltz, "When You Are In My Arms"; Fox-trot, "My Sunshine Came On a Rainy Day" (19); One-step, "Crossing Piazza Waterloo"; Fox-trot, "Maggie! Yes, Ma!" (7). One-step, "Dancing Jim"; Fox trot, "O, My, You"; Fox-trot, "Oh, Say—Come Home"
10.30. Close down.

5SC GLASGOW. 420 M.

3.30–4.30.—An Hour of Melody with the Wireless Quartet and Jeane Pollock (Soprano).
4.45–5.15.—WOMEN'S HALF HOUR
5.15–6.0.—CHILDREN'S CORNER: Ballads and Poems specially dramatised for the children, by Marion Henderson—No. 4
6.0–6.5.—Weather Forecast for Farmers.
6.0–6.30. In the Wireless Topical Talk
7.0. WEATHER FORECAST and NEWS
S.B. from London
Prof. J. E. G. DE MONTMORENCY.
S.B. from London. Local News.

Popular Concert.

S.B. to Dundee.
THE ALEXANDRIA STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
MAY LYMBURN (Contralto)
ROBERT BURNETT (Tenor)
7.30. Orchestra.
Overture, "Coriolanus" ..... *Beethoven*
7.45. Robert Burnett.
Recit., "All is Now Tranquil" ..... } ("Esmeralda")
Aria, "What Would I Do for My Queen!" } *Georg Thomas* (7)
Aria, "When I was Page" ("Falstaff") *Verdi*
Aria, "Credo" ("Otello") ..... *Verdi*
(All with Orchestral Accompaniment.)
8.0. Orchestra.
Symphony in G Minor *Mozart*
8.25. May Lymburn
"O Don Fatale" ("Don Carlos") *Verdi*
"Softly Awakes My Heart" ... *Saint Saens*
"Air de Lia" ("The Prodigal Son") *Debussy*
(All With Orchestral Accompaniment.)
8.40. Orchestra.
Siegfried Idyl ..... *Wagner*
8.57. Robert Burnett.
Folk Songs of Scotland
arr. Stephen and Bennett (34)
"The Lament of Mamiemen" ... Pipers' Dundee"; "O Were Thou in the Cauld Blast"; "Duncan Gray."
9.12. Orchestra.
Symphonic Poem, "Les Preludes" ... *Liszt*
9.30.—WEATHER FORECAST and NEWS
S.B. from London.
Dr. R. W. LIVINGSTONE. *S.B. from Belfast.* Local News
10.0. May Lymburn.
Folk Songs of Scotland
arr. Malcolm Lawson
"As Fond Kiss"; "Turn Ye to Me", "Sound the Pibroch"; "Leezie Lindsay."
10.12. Orchestra.
Benedictus ..... *Mackenzie* (7)
Overture, "Oberon" ..... *Weber*
10.30. Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 19.

WORLD RADIO TIMES.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to Greenwich Mean Time.

FRANCE.

GERMANY.

AUSTRIA.

BELGIUM.

CZECHO-SLOVAKIA.

DENMARK.

FINLAND.

HOLLAND.

B.B.C. STATION ADDRESSES.

MAIN

	Addresses.	Telephone No.
ABERDEEN	17, Belmont Street	2295
BELFAST	71, Donegall Street, Belfast	5370-1
BIRMINGHAM	105 New Street	Midland 2059-60
[illegible]	72 Baldwin's Road	3460-1
CARDIFF	29, Park Place	2514-5
GLASGOW	21 Blythswood Square, Douglas 1152-4	
LONDON	2, Savoy Hill, W.C. 2.	Regent 6 27
MANCHESTER	Ozone Buildings, The Parsonage	City 6016-7
NEWCASTLE	54, Eldon Square	Central 5065

RELAY

EDINBURGH	79 George Street	Central 9595
HULL	26-27 Bishop Lane	Central 6138
LIVERPOOL	65, Lord Street	Bank 5018
PLYMOUTH	Athenæum Chambers, Athenæum Lane	2253
SHEFFIELD	Messrs. Lucas Gordon Wheat, Corporation Street.	Central 4020
LEEDS-BRADFORD	Cahiat Chambers, Boar Street, Leeds	28411
STOKE-ON-TRENT	Majestic Buildings, Stoke-on-Trent	Hanley 1970
NOTTINGHAM	4, Broadmarsh Gate Nottingham	6044 and 6945
DUNDEE	1, Lochee Road Dundee	5189
SWANSEA	Oxford Buildings, Oxford Street	Swansea 31-7

HUNGARY

ITALY

JUGO-SLAVIA.

LETTLAND.

LITHUANIA.

NORWAY

POLAND.

RUSSIA.

SPAIN.

SWEDEN.

SWITZERLAND.

PRINCIPAL AUSTRALIAN BROADCAST STATIONS.

AFRICAN STATIONS.

PRINCIPAL U.S.A. AND CANADIAN BROADCAST STATIONS.

WIRELESS PROGRAMME—TUESDAY (March 31st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 9.

2LO LONDON. 365 M.

1.0-2.0. Time Signal from Greenwich. Music played during Luncheon at the Holborn Restaurant.

3.-3.30. Transmission to Schools: "The Children's Links with England's Ancient Houses of Government," by Patricia Johnson.

4.-5. Concert by Septet and Artists. Organ Recital by Dr. Percy Mackrow from the Scottish Church, Regent Street. "The Art of Fascinatedness of Modernity," by Mrs. Lovat Fraser.

5.30-6. CHILDREN'S CORNER. Songs by Doris Grover. "A Nature Story," by [illegible]. "Progress Through the Air," by Christopher Wren and His Wife. W. J. Claxton. Songs at the Piano by Doris Grover.

6.40. An Appeal on behalf of The Church Army Fresh Air Work by PREBENDARY CARLILE, D.D.

7.0.—TIME SIGNAL FROM BIG BEN. WEST OF [illegible] AST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

[illegible] Interval [illegible] Service [illegible] Nave.

7.30. [illegible] Prayer [illegible] (For particulars see centre column.)

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND [illegible] NEWS and LATEST [illegible]

Sir OLIVER LODGE, F.R.S. "Ether and [illegible]. The Future Life. Service [illegible] Love Never Faileth."

10.0-10.30. Al. Stations Programme (Concert).

[illegible] SAVOY ORPHEANS and SAVOY HAVANA BAND, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

[illegible]

5IT BIRMINGHAM. 475 M.

1.30-[illegible] Mayfair House Orchestra.

4.-4.30. School Transmission: Principal ALFRED HAYES (of the Birmingham and Midland Institute), "England in the [illegible]."

[illegible] WOMEN'S CORNER: Member [illegible] Address: "New Types of Love."

5.30-6.25. CHILDREN'S CORNER.

6.-6.4. [illegible] Corner Letter Box. Extracts. Answers to Correspondents.

7.-11.0.—*Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women on "Dickens," by [illegible]. The Misses [illegible] and Edith Joyce (Soprano).

5.-[illegible] CHILDREN'S CORNER.

6.30-[illegible] Further Talk on "Christianson of Mary [illegible]," by [illegible].

7.0-[illegible] *Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-3.30. Transmission to Schools: "A Little Welsh Boy," by Mr. Warwick Braithwaite.

7.30-8.0. The Station Trio.

8.0-8.45. The Carlton Orchestra, relayed from the Carlton Restaurant.

8.45-9.0. "TWENTY MINUTES WITH OLD MASTERS." Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales: "The Dutch School of Water-Colour Painters."

9.-9.30. CHILDREN'S CORNER. "Aunt Gwen's Corner." Stories by Uncle Pete.

9.30-10. Mr. R. T. [illegible] L.A. Lecturer [illegible] of Journey Life.

10.-11. *Programme S.B. from London.*

ALL STATIONS PROGRAMME (except "5XX").

7.30-9.30 and 10.0-10.30.

Sir EDWARD ELGAR

will Conduct

THE WIRELESS SYMPHONY ORCHESTRA

in a programme of his own works.

With

ASTRA DESMOND (Contralto).

Orchestra.

Overture, D Minor Handel-Elgar (11)
Overture, "In the South" [illegible] (11)

Astra Desmond.

"Sea Pictures" [illegible] (1
"Sea Slumber Song"; "In Haven" (Capri); "Sabbath Morning at Sea", "Where Corals Lie"; "The Swimmer."

An Interlude: "From My Window," by Philemon.

Orchestra.

Funeral March, "Grania [illegible] (11)
Variations ("Enigma") (11)

Astra Desmond.

Prelude and Angels' Farewell ("The Dream of Gerontius") [illegible] (11)

Orchestra.

Overture, "Polonia."

2ZY MANCHESTER. 375 M.

1.15-2.0. Classical and Modern Pianoforte [illegible] Recital [illegible] Violin [illegible] Works by [illegible] Chopin, Debussy, Dohnanyi, Crowest and the Leader.

3.30-4.30. [illegible] Concert from the Conductor, [illegible].

4.30-[illegible] WOMEN'S HALF-HOUR.

5.-6.0. CHILDREN'S CORNER.

6.30-[illegible] Talk to Women by Miss [illegible] Lecturer to Societies.

[illegible] *Programme S.B. from London.*

5NO NEWCASTLE. 400 M.

12.30-[illegible] Mary [illegible], Soprano. Robert Mark ('Cello).

Haydn.

(Born 31st March, 1732.)

ELSIE DOWNING, Soprano.

THE STATION STAFF.

Conductor: EDWARD CLARK.

3.45. Elsie Downing.

"Fidelity."

"My Mother Bids Me Bind My Hair."

3.50-[illegible] Septet.

[illegible] Quartet.

4.-5. [illegible] Downing.

New Art Dancing Specialties by "The Season Co." Words First We Must.

4.25-4.50. Septet.

The "Oxford" Symphony, No. 92 in G Major.

A Talk by Miss M. Buchanan.

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55. Mr. S. T. Robinson, General Secretary of the Northumberland and Durham Society for Protection of Animals, on "Unwanted Dogs."

7.0-11.0.—*Programme S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0. Concert. The Wireless Orchestra. Marjory J. Lorimer (Mezzo-Soprano). [illegible] Tenor. [illegible] Violoncello. [illegible] Soprano. [illegible] Violin.

6.15-6.45. [illegible] Peg and her Sisters will sing Rounds.

6.15-7.0.—Stamp Corner: George Milne on "Arranging and Mounting a Stamp [illegible]." [illegible] A Musical Medley.

7.0-11.0.—*Programme S.B. from London.*

5SC GLASGOW. 420 M.

[illegible] Wireless Quartet. [illegible] Violin.

4.45-5.15. WOMEN'S [illegible]. Conference [illegible].

5.15-5.45. CHILDREN'S CORNER. [illegible] Stories, Lullabies and Poems. [illegible] Pianoforte Duets by Marion [illegible].

6.5-6.7.—Weather Forecast for Farmer.

7.0-11.0.—*Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

EVENTS OF THE WEEK.

SUNDAY, March 29th.

LONDON, 3.0. Chamber Music. S.B. to other Stations.
LONDON and "5XX," 9.0. De Groot and the Piccadilly Orchestra. S.B. to other Stations.
MANCHESTER and "5XX," 7.0. Light Orchestral Programme.

MONDAY March 30th.

BOURNEMOUTH, 8.45. Chamber Music.
MANCHESTER, 7.30. "The Gamblers."
GLASGOW, 7.30. Popular Concert.
BELFAST, 7.30. "The Merchant of Venice."

TUESDAY, March 31st.

LONDON, 7.30. Sir EDWARD ELGAR conducting a programme of his own works. S.B. to all Stations except "5XX."
"5XX," 7.30. Military Band Night.

WEDNESDAY, April 1st.

LONDON and "5XX," 7.30. Liza Lehmann Evening.
BIRMINGHAM, 7.30. Radio Fantasy, No. 4. "For the Crown."
CARDIFF, 7.30. "A Night Out."
NEWCASTLE, 8.30. Selections from Opera.
GLASGOW, 7.35. "Pole to Pole."
LEEDS-BRADFORD, 7.30. "Yorkshire Evening News" Concert. S.B. to Hull and Sheffield.

THURSDAY, April 2nd.

LONDON, 8.20. Chamber Music Programme. S.B. to other Stations.
"5XX," 8.0. Concert relayed from Amsterdam.
NEWCASTLE, 8.0. Newcastle Symphony Orchestra: Conducted by HAMILTON HARTY.

FRIDAY, April 3rd.

"5XX," 7.30. "St. Matthew Passion" (Bach).
LONDON, 7.30. "The Elements."
GLASGOW, 7.30.—Poetry in Music.

SATURDAY, April 4th.

LONDON, 7.30. Popular Night.
MANCHESTER and "5XX," 7.30.—Military Band Night.
ABERDEEN, 7.30. Music Drama.

WIRELESS PROGRAMME—WEDNESDAY (April 1st)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 9.

2LO LONDON. 365 M.

3.15-3.45. Transmission to Schools: "The Elements of W[illegible]" by Mr. H. J. JENKINS, B.[illegible] (Assistant).

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and [illegible] Andrews (Bass). "My Part of the Country," by A. Bonnet Laird. "Smuggling"—(1) The East Coast," by Arnot Robertson.

5.30-6.15.—CHILDREN'S CORNER: Music by Uncle Jeff. Stories by Auntie Yvette [illegible]—(2) Atlas," by Vinet M[illegible]. "Some Early Spring Flowers," read by M. Catherine Wiese.

6.40-6.55.—"DIOGENES"; "All Fools' Day."

7.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

MISS FRY: "A Belgian Testing House for Navigators." *S.B. to all Stations.*

Local News.

Liza Lehmann Evening.
(Died September 19th, 1918.)
KATE WINTER (Soprano).
ESTHER COLEMAN (Contralto).
SPENCER COURTENAY (Tenor).
ROY HENDERSON (Baritone).
MARK AMBIENT (Recitals).
RAY WALLACE (Entertainer).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.

7.30. The Orchestra.
March, "Admirals All" ... *Bath*

7.42. Kate Winter, Esther Coleman, Spencer Courtenay, Roy Henderson.
[illegible] The Golden Threshold ... *Liza Lehmann* (1)

8.40 (approx.). Ray Wallace, Entertainer.
Mark Ambient.
"Belle o' Mine" ... *J. D. Brayshaw*
"A Lamentation by a Co[illegible]" ... *Durham St. Leger*

9.0.—Kate Winter, Esther Coleman, Spencer Courtenay, Roy Henderson.
Song Cycle.
Nonsense Songs ("Alice in Wonderland") ... *Liza Lehmann*
Mark Ambient.
"My Giddy Old Dutch."
"The Art of Wooing" ... *Ambient*
The Orchestra.
"A Wedgwood Idyll" ... *Liza Lehmann*
(Notes on the Lehmann items will be given by HERBERT BEDFORD.)

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
British Drama League Lecture Recital, "The Modern Amateur Movement." *S.B. to all Stations.*
The Week's Work in the Garden, by the Royal Horticultural Society. *S.B. to other Stations.* Local News.

10.20. The Orchestra.
Selection, "Tom Jones" ... *Edward German*

10.30-11.0. Experimental Transmission. Conducted by The DRAMATIC PRODUCER. *S.B. to all Stations.*

5IT BIRMINGHAM. 475 M.

3.30-4.30. The Station Pianoforte Quintet.

5.0-5.30. WOMEN'S CORNER. Ernest Sandford, "Birmingham's Place in Bookland." Beatrice Dickson (Contralto).

5.30-6.25. CHILDREN'S CORNER.

6.25-6.40. [illegible] of the Birmingham Natural History and Philosophical Society), "The Flight of a Golf Ball."

7.0. WEATHER FORECAST AND NEWS. *S.B. from London.*
Miss FRY. *S.B. from London.*
Local News.

7.30. **Radio Fantasy No. 4.**
"FOR THE CROWN."
Written by John Overton.
Music specially arranged by Joseph Lewis.
(In the order of the speaking.)
Roundheads—
Cromwell ... JOSEPH LEWIS
A Captain ... WILLIAM MACBRADY
Jake, a Trooper ... HAROLD CASEY
First Soldier ... HAROLD HOWES
A Sentry ... WILLIAM BONSIL
Cavaliers—
Sir Bernard Maxwell ... PERCY EDGAR
Sir Peregrine Boyes ... JOSEPH LEWIS
Alan Throckmorton ... STANLEY FINCHETT
A Cavalier ... ERNEST SMITH
A Sentry ... PERCY EDGAR
Colonel Peard ... WILLIAM MACBRADY
Country Folk—
[illegible] ... JOSEPH LEWIS
[illegible] ... PERCY EDGAR
[illegible] ... GLADYS COLBOURNE
[illegible] ... HAROLD CASEY
[illegible] ... JOHN CARLTON
An Old Parson ... PERCY EDGAR
Scene 1.—The Roundhead Camp.
Scene 2.—The Cavalier Camp.
Scene 3.—A Harvest Field.
Scene 4.—The Old Barn.
The Action takes place on a Saturday evening, 1643.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.*
Local News.

10.20. [illegible]

10.30-11.0. EXPERIMENTAL TRANSMISSION. *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.0-3.30. Service for the Sick. Ernest Lucy Hartland), R. S. Mount (Violin Obbligato). The Rev. G. Foster Carter: Address.

3.45-5.0. Talk to Women by Miss V. Onslow: Canaries—Starting the Hobby." The Wireless Orchestra: Conductor—Capt. W. A. Featherstone. Thomas E. Illingworth ('Cello), Reginald S. Mount (Violin).

5.0-6.0. CHILDREN'S CORNER.

6.0-6.30. Scholars' Half Hour: "Home Handicrafts," by W. Mead.

6.30-6.45—Station Director's Talk.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Miss FRY. *S.B. from London.*
Local News.

7.30-8.0. Interval.

8.0. **Winter Gardens Night.**
THE MUNICIPAL ORCHESTRA.
Conductor: Sir DAN GODFREY.
ERIC GODLEY (Vocalist).
J. P. COLE and R. BRICKELL (The Brilliant Rag Pianists).
Orchestra.
Fox-trot, "It Ain't Gonna Rain No Mo'" ... *Wendell Hall* (7)
Overture, "Orphée aux Enfers" ... *Offenbach*
Valse, "Mississippi Ripples" ... *Huxley* (9)
Eric Godley.
"The Glory of the Sea" ... *Sanderson* (1)
[illegible]
Selection, "Madame Pompadour" ... *Leo Fall*
J. P. Cole and R. Brickell (Two Pianos).
Fox-trot, "Get to Know It" ... *Tom Waltham*
Fox-trot, "Fleur d'Amour" ... *Jose Padilla*
Valse, "Some Day You'll Care For Me" ... *Gaston Orbanche*
Fox-trot, "Rufenreddy" ... *Roy Bargy*
Movement from "Valse Suite" ... *Coates*
Fox-trot, "Stumbling" ... *Pollock*
Interval.
Orchestra.
"Three Dale Dances on Well-Known Tunes" ... *J. Wood*
"Canadian Patrol" ... *Eric Godley*
"In Moon ... *F. Knight* (7)

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.20-10.30.—*Programme S.B. from 1.*

10.30-11.0. EXPERIMENTAL TRANSMISSION. *S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0. Fairman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA" "FIVE O'CLOCKS."

5.15-6.0. CHILDREN'S CORNER.

6.40-6.55. —Mrs. M. V. Hughes, Dogs.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Miss FRY. *S.B. from London.*
Local News.

8.0. A NIGHT OUT.
First House at "The Colosseum."
1.—Overture, "In a Bird Store" ...
2. JELEN DE FREY (Coloratura Soprano).
One Fine Day" ("Madame Butterfly") ...
Aria, "They Call Me Mimi" ("La Boheme") ...
Two more pieces to follow.
3. SOMEBODY Syncopates.
LEONARD HUBBARD and his Band from the Colosseum.
4.—WARWICK BRAITHWAITE and the SYMPHONY-PATED ORCHESTRA.
5. DONALD DAVIES.
[illegible] Impressions and [illegible].
A Series of Vivid Sketches of Music and Musicians.
6. KATIE GOLDSMITH and her Dogs.
A Turn With Dogs.
[illegible]
Concerto in D No. 2) ...
From My Native Land" ... *Smetana*
Second House at "The Parthenon."
1.—Overture, "Turkish Fantasia" ... *Wood*
2. MOLLIE SEYMOUR and NELLIE NORWAY.
Violiniste-Entertainer and Silver Hand-Ball Soloist.
3.—A MATCH between Skipper Jones of Cardiff and Sidney Boy of Bristol for the "5WA" Radio Belt.
4.—OLLY OAKLEY & JULIA LAWKINS. In a Series of Banjo Solos, Songs at the Piano, Duets, and Child Impersonations.
5. SIDNEY EVANS (Comedian).
6. BIOGRAPH TOPICAL EVENTS.

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
British Drama League Lecture Recital. *S.B. from London.*
Royal Horticultural Society Talk. *S.B. from London.* Local News.

10.20-10.30.—*Programme S.B. from London.*

10.30-[illegible] EXPERIMENTAL TRANSMISSION. *S.B. from London.*

2ZY MANCHESTER. 375 M.

3.30-4.30. —Concert by the "2ZY" Quartet.

4.30-5.0. WOMEN'S HALF HOUR. Henry Mudd (Baritone).

5.0-6.0. CHILDREN'S CORNER.

6.40-6.55. Miss Rachel Humphries, F.R.G.S., "A Visit to Japan."

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 9.

WIRELESS PROGRAMME—WEDNESDAY (April 1st)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.— WEATHER FORECAST and NEWS. *S.B. from London*
Miss FRY. *S.B. from London.*

Requests, Songs, Violin, Humour, Dance.
BABY VALLE (Soprano)
WILLIAM PRIMROSE (Violin).
[illegible] KELL (Humorist)
THE "2ZY" ORCHESTRA.

7.30 Orchestra.
Military March *Pahlil*
[illegible] Hundred' [illegible] *Isolde's Liebestod*
Baby Valle.
"Thank God for a Garden" *T. del Riego*
Morning *Grey Skies*
William Primrose.
"Perme [illegible] *Handel Hardy*
8.5 approx. Orchestra
"In a Clock Store" [illegible] *Orth*
G. G. Rockell.
8.30 approx. Orchestra
Overture to "The Gondoliers" *Sullivan*
A Topical Dissertation on April 1st
Baby Valle.
"Fairy Lullaby" [illegible] *Roger Quilter*
[illegible]
8.50 approx. Orchestra
Waltz Dream *Strauss*
Polka, "Autumn Fire" *Henri Jos.*
William Primrose.
Slavonic Dance in E Minor *Dvorak Kreisler*
Sicilienne [illegible] *Bach*
Tarantella [illegible] *Saenzet*
Orchestra
The Dance, "High Jinks" *Percy (T) Kelly*
9.0 WEATHER FORECAST and NEWS. *S.B. from London*
Jewish Drama League Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk
Local News
10.20-10.30. EXPERIMENTAL TRANSMISSION. *S.B. from London.*

5NO NEWCASTLE. 400 M.

7.—1.45 Jesmond's Terrace Tea Room Orchestra.
6.— Miss Osborne (Mezzo-Soprano)
Ernest Comber "Further Reminiscences of a London Ex-Police Inspector"
6.15 & 6.— CHILDREN'S CORNER
6.0-6.20. Schools' Hour
6.35-6.50. Farmers' Corner. Mr. R. W. Wetton on "Root Crops"
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Miss FRY. *S.B. from London*
Local News
7.— THE 5NO REPERTORY COMPANY
"THE HOUSE THAT JACK BUILT"
Albert E. Drinkwater
7.— [illegible] Recital.
Prelude in G Minor, Op. 23, No. 5 *Rachmaninoff*
[illegible] Minor, Op. 30, No. 3 [illegible]
"Jeux d'Eau" [illegible]
Polonaise in E Major *Leon Dubois*
8.10. Repertory Company
"AT THE PLAY"
(Edward E. Poggio)

Selections from Opera.
KINGSLEY LARK (Baritone).
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.

8.30. Orchestra.
"Hansel and Gretel" [illegible] *Humperdinck*
Kingsley Lark
Hans Sachs' "Cobbling Song" ("The Mastersingers") *Wagner*
[illegible] *Rosenthal*
8.55. [illegible] *Massenet*
9.— [illegible] Andrea Chenier *Giordano*
[illegible] *Borodin*
9.15 [illegible] of Tsar Sultan" *Rimsky Korsakov*
9.30. WEATHER FORECAST and NEWS. *S.B. from London*
British Drama League Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk
Local News
10.20-10.30. *Programme S.B. from London*
10.30-11.0. EXPERIMENTAL TRANSMISSION. *S.B. from London.*

2BD ABERDEEN. 495 M.

3.30-5.0.—The Wireless Orchestra. Bella Wyllie Stuart (Mezzo-Soprano) Gramophone Music Corner. Feminine Topics
5.30-6.0. CHILDREN'S CORNER
6.40-7.0.—The Rev. M. Logie Mowat, B.L., on "Things That Matter"—(4) Kindness.
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Miss FRY. *S.B. from London.*
Local News

Miscellaneous Programme.
MARGARET F. STEWART (Soprano)
WINIFRED DAVIS (Soprano).
CATHERINE PATERSON (Contralto).
MABEL FITZGERALD (Entertainer)
JAMES G. CAMERON (Baritone).
THE WIRELESS ORCHESTRA
Conductor
Selection "Leap Year" [illegible]
7.45 Winifred Davis
"The [illegible]
"Butterfly Wings" [illegible]
"Ship of My Delight" [illegible]
8.— [illegible]
[illegible] *Horn* (25)
"Lady and Me" *Brook* (34)
"The White [illegible] *Arnold Bruce* (34)
8.15 Margaret [illegible]
"A Few Stories"
"A Rustic Idyll" [illegible]
[illegible]
8.30. Miscellaneous
Polly Willis [illegible]
"O Happy [illegible]
"Dearie" [illegible]
"So Long, Dear" [illegible]
8.60. Orchestra
Concert Valse, "Voice of the Spring" [illegible]
8.45. Catherine Paterson
"Lullaby" [illegible] *Kjerulf*
"Sing Merrily To-day" *Phillips*
"Wind on the Wheat" [illegible]
8.— Winifred Davis
[illegible] *Morton* (3)
"The Sermon Mount" *Healy* (1)
"Little Cook's Prayer" *Hope* (1)
9.— Musical Programme
Humorous Sketch, "The Musical Hash" *Anon*
9.15 James G. Cameron
"O Mistress Mine" *Hardie*
"Cloud Shadows" [illegible]
9.30. WEATHER FORECAST and NEWS. *S.B. from London*
British Drama League Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London*
Local News.
10.20. Mabel Fitzgerald
"The Very Good Boy" *Barker and Britton*
"Dusky Maid" [illegible] *Smith*
"Crimson Roses" [illegible] *Curzon*
10.25 [illegible]
"The Silver Lamps" [illegible] *Phillips*
"A Brown Bird Singing" [illegible] *Wood*
10.30 EXPERIMENTAL TRANSMISSION. *S.B. from London.*
11.0.—Close down

5SC GLASGOW. 420 M.

11.30-12.30. Monday Transmission to Schools
4.0-4.40 Music by the Wireless Quartet. Hugh K. Jack (Baritone).
4.40-5.— WOMEN'S HALF HOUR
5.— CHILDREN'S CORNER
6.40-6. Alexander Proudfoot, A.R.S.A., on [illegible]
7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
Miss FRY. *S.B. from London.*
Local News.

"Pole to Pole."
S.B. to Edinburgh and Dundee.
THE STATION ORCHESTRA
Conducted by H. A. CARRUTHERS.
[illegible] Mystery, Incorporated.
MARGARET TAYLOR, Contralto.
Something Up-to-Date by
HALBERT TATLOCK and his DRAMATIC COMPANY

7.30 Orchestra
Spitzbergen { "Leer Smoothly" [illegible] / "Ice [illegible]
8.0 Margaret Thackeray
Sweden { "Mitt eget Folk." / "Lat sackpipen Ljuda" / "O' Hvarfor remnada jag mitt hem"
Alexander MacGregor
Denmark { "En Gnek [illegible] / "[illegible] / "Vaer [illegible]
8.25 Orchestra
Iceland { "Eyjafjallajokull" [illegible] / "Notmetzgrof" [illegible]
8.30. [illegible] DETECTIVE
Specially written for Broadcast and Produced by HALBERT TATLOCK.
[illegible] "Sous le Tous"
[illegible]
Mme. MARGARET [illegible]
La Directrice (La Demoiselle de Magasin)
Mlle. MARJORIE DE KENZIE
Le Homme (Le Directeur de Magasin)
M. HALBERT DE TATLOCK
La Scene—Le Grand Magasin a Glasgow
La Period—Aujourd'hui (a chaque jour [illegible] de pire).
9.0. Margaret Thackeray
Spain { "Vous m'abrigo de [illegible] / "Castillos en [illegible]
9.10 Orchestra.
Morocco, Mercoluzza Escossa" *Nehpets*
9.20. [illegible]
Equator { "Somme ainsi vez, mi precios [illegible]" / "La Isla de la bruna cielo" / "Guillermo se fue al castillo de [illegible]"
9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
British Drama League Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London.* Local News.
10.20. Orchestra.
Congo "Lestap Rogergem ogw" [illegible]
[illegible]
10.30.—EXPERIMENTAL TRANSMISSION. *S.B. from London.*
11.0.—"PLAZA" DANCE MUSIC.
[illegible]

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 19.

THE CHILDREN'S CORNER.

CONDUCTED BY THE AUNTS AND UNCLES.

A Chat About Cats.

HULLO, children!

Probably most of you have one or more cats at home, and you will certainly like this talk about these pretty animals by Theodora Ruete.

* * * *

It has always struck me as strange that some folk should thoroughly dislike, and often even abuse, cats, since the work Puss does for mankind is both varied and valuable. But perhaps she has only herself to blame for men's treatment of her, for her manner frequently shows that she considers all of us quite beneath contempt.

We may even harbour a vague, secret fear of cats, which can look at us in a dreadful, fascinating sort of way, never practised by a dog. You must have noticed that vacant, yet penetrating glance Puss sometimes turns upon us. A regular "stare of a stare"! Yet it has its value! For when brought to bear upon the lower order of creatures, particularly if in anger, it is able to exert a strong mesmeric influence upon them, which has more than once been the means of saving a man's life.

Pussy as a Snake Charmer.

An army officer friend of mine in India once, when walking on to his veranda, accidentally trod upon the tail of a cobra that was sitting up, ready to strike him. He expected instantly to feel the prick of those death-dealing fangs, but the blow was not given. Not understanding the delay, nor the snake's extraordinary stillness, he glanced across the veranda, when he saw his cat there, crouching forward, its eyes steadily fastened upon the snake. This reptile, indeed, was perfectly powerless to stir, and was easily killed.

On another occasion, when sleeping on a cot on his veranda, the officer awoke to find a huge cobra, with head erect, lying upon one side of his bed, while his faithful cat, her green eyes glistening in the darkness, was blazing defiance across his body at the snake.

Although naturally scared, the officer succeeded in crawling from under the coverlet and reaching for his gun, while Puss still kept the snake charmed in her mesmeric grip.

Wishful to test this remarkable power, my friend momentarily placed his hand in front of the cat's eyes, when the snake at once showed signs of life, relapsing into stupor again on the hand being quickly withdrawn. The reptile appeared to be dead, and actually was as stiff as any stuffed specimen. It even allowed itself to be poked about with the gun, without showing the slightest signs of life.

Warned of Attacks.

In the war Pussy's hatred of gas gave warning many times of the enemy's attacks, and thus was the means of saving thousands of lives. One whiff of the poisonous fumes was quite enough for her! Up went her fur, and with tail on end, she at once began to whine her disgust and dread. The War Office, consequently sent thousands of cats to France and Belgium where they also proved invaluable for their attentive destruction of rats and other vermin.

Many a person has been saved from a burning building by the keen sense of danger possessed by a cat! The animal's terror has often awakened human beings from sleep, and thus given them time to effect their escape.

Besides Pussy's worth in this and other directions, however, it is good for us to have her around the hearth in order that our protecting love for some weaker creature may be daily called upon. Some folk imagine that a cat doesn't value this affection so much as would a dog. But what does that really matter to you or me? For in the end, the love we spare to our pets reacts upon ourselves, thus doing us the very best possible service.

Besides all this, a cat, moreover, often has been many times repaid. A woman I was visiting the other day told me that her cat formerly was actually a stray one. For many mornings in succession it had been upon her doorstep, begging to be allowed to come in, but she had always repulsed it. At last, however, my friend thought she would give Puss a trial, because of the pestering mice. On going downstairs next morning, she found her newly acquired cat mewing and trying, by every means, to attract her attention. So she followed the creature, which led her to a cellar, where lay—what do you think?—*five mouse-tails in a row!*

Puss rubbed herself against her new mistress and glancing up, seemed almost to say: "Now may I stay? Am I not worth keeping?"

So she was allowed to stop and she soon rid that house of its mice. But whenever she kills a mouse, she always takes her mistress to inspect its tail.

The Bird in the Clock.

Another friend of mine couldn't understand how the door of a certain cuckoo-clock in one of her rooms came to be upon the kitchen-floor. She duly replaced it, but found it there the next morning, and this performance continued for several days. One morning, however, she happened to rise somewhat earlier than usual, when into her kitchen marched Puss, carrying the little wooden clock-door, which it solemnly laid down in the usual place.

After a time, my friend put back the little door upon its slight wire-hinges, while she determined to watch what would happen next day. Peeping into the room then, she saw Puss watching for the cuckoo to come out. At the striking of the hour, the cat actually sprang at the lifeless bird, but it proved too quick for her.

Puss, however caught the door as it slammed to again upon the cuckoo, and tearing it from its frail little hinges by the powerful stroke of her paw, carried it off triumphantly.

A BIRTHDAY EVERY DAY.

By LANGFORD REED.

"Good evening, Dorothy!" chirruped a little voice.

"OH dear!" sighed Dorothy as she lay in her little white bed thinking of the lovely birthday she had had, with enough presents to stock a small shop and the most scrumptious party that ever was. "Oh dear! What a shame it is that one cannot have a birthday every day!"

Had she been older, I do not think she would have had such a foolish thought, but she was only seven, and at that age we are not quite so sensible as we are at ten or twelve.

"Good evening, Dorothy!" chirruped a little voice a few feet away, and, by the gleaming of the night-light, she saw that it proceeded from a tiny Puck like creature, about the size of a half-burnt candle, who was perched on the foot of her bed.

"I'm 'Half-a-Jiffy,' one of Father Time's fairies," explained the mysterious visitor. "He heard your wish and sent me to grant it. He couldn't come himself, as he is listening to-night."

"I'm sure it's very kind of him," said Dorothy.

"Oh, a little thing like that is nothing to repeat the fussy old thing. "Henceforth you will have a new birthday every day, but don't blame me if you soon grow tired of it."

"I should not think of being so ungrateful," exclaimed Dorothy. "I am sure it will be lovely."

"We shall see," said Half-a-Jiffy. Then he vanished.

And it happened just as he had foretold, for every day Dorothy had a new birthday.

She liked it at first, but, after a time, grew tired of being expected to eat birthday cake for tea every day, and to have it in company with a large party of children, and even her presents began to pall upon her, for she collected so many that she had nowhere to put them.

But worst of all was a drawback she had never foreseen, and that was that she aged so quickly! You see, at the end of a fortnight she was fourteen birthdays older, which made her a young woman of twenty-one!

Not being a fairy, I cannot explain Dorothy's case, although I can guess that Father Time, to teach the foolish child a lesson, had crowded a year into a day with every birthday she had.

The awkward part of it was that her parents and twelve-year-old brother did not grow older at the same rate, for, you see, they had not wished to have birthdays faster than usual. You can quite understand that this made things very muddling, especially since Dorothy's rapid growth obliged her to have new clothes every day.

But it was much worse at the end of three months, for then Dorothy had had nearly a hundred birthdays and looked and felt like a very old woman. Her parents, who were only about a third of her age, were frightfully worried about it, for according to their reckoning she was only seven and a quarter. Her case excited great interest, and eminent scientists and doctors came from all parts to see her until she longed for peace.

"Oh, if I had only been content to have had birthdays in the same way as other children!" she sighed. "What will become of me at the end of a year!"

On her hundredth birthday her brother was wheeling her along in a bath-chair down the High Street when they met an old friend of the family, an elderly man whose fussy interest in her case worried Dorothy exceedingly.

"Ah, Bobby!" he exclaimed, "and how is your sister this bright morning? Nearly a hundred, is she not? Wonderful!"

Dorothy felt a strange thrill run through her, and she sat up indignantly. "You're a stupid!" she said. "I'm a little girl of seven, and I'm not going to stay in this silly old bath-chair any longer."

And giving a sudden spring, she fell—right out of bed! You have guessed it; her strange experience was all a dream. But it cured her, and she will never again want more than one birthday a year as long as she lives.

WIRELESS PROGRAMME—THURSDAY (April 2nd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 9

2LO LONDON. 365 M.

3 to 2.0. Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

3 to 3.45. Transmission to Schools: "The Children in Dickens: The Dolls' Dressmaker." Lecture Recital by J. C. STOBART and R. E. JEFFREY.

4 to 6. "Food in Fiction," by Margot Hirons. Music performed during Afternoon Tea at the Trocadero. "A Lake Land Pilgrimage" (2), by Elsie J. Sprott.

5 to 6. CHILDREN'S CORNER. L. O. M. of the *Daily Mail*: Zoo Stories. "Exciting Moments at the Zoo." Pianoforte Solos by Gordon Bryer. The Magic Fairy Circle (4), by Aunt Connie. Health Page for Girls. Our Boys' Best Manual.

6 to 6.30. Ministry of Agriculture's Fortnightly Bulletin. Market Prices for Farmers. *S.B. to all Stations.*

6.30. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Talk by the Radio Society of Great Britain. *S.B. to all Stations.*

The Rev. J. ARMITAGE ROBINSON, D.D. Headmaster of Merchant Taylors' School. "The Debt of English to Latin." *S.B. to all Stations.* Local News.

Entertainment by
THE NOVELTY TRIO.
MARGARET GLANVILLE (Soprano).
HARRY EAST (Violin).
RONALD GOURLEY (Violoncello).

Trio, "An Episode" ... *Rae*
By the Lake Side.
Forget Me Not.

8 to 9.30. Lady MARGARET SACKVILLE (Recital on "Scotch Ballad.")

Chamber Music Programme.

HERBERT HEYNER (Baritone).
ALBERT SAMMONS (Solo Violin).
EVLYN HOWARD-JONES (Solo Pianoforte).

8.30. Albert Sammons and Evlyn Howard-Jones:
Sonata in F ("The Spring") ... *Beethoven*
Allegro—Adagio molto espressivo; Scherzo (Allegro molto)—Finale (Allegro ma non troppo).

8. Herbert Heyner:
Songs from the "Dichterliebe":
"The Poet's Love" } ... *Schumann* (4)
"Twas in the Lovely Month of May."
"From Out My Tears are Springing."
"The Rose and the Lily."
"I Bless Thee, Not."

8.45 (approx.). Albert Sammons:
Romance ... *Svendsen*
Hungarian Dance in A Minor ... *Brahms*
Evlyn Howard-Jones:
Nocturne ... *Balfour Gardiner* (2)

9. Herbert Heyner:
"Sweet is She" ... *Delius*
"Two Little Songs" ... *Ludwig* (1)
"Last Brambles Farewell."
"See Where My Love's Mowing Goes."
"The Joyous Wanderer" ... *Bantock* (1)
"Bow Down" ... *Eastlake-Morton*
"Sea Wrack" ... *Frederick Austin*
(By Request.)

9.15 (approx.). Albert Sammons:
Romance (Unaccompanied) ... *Bach*
Sonata for Violin and Piano, No. 4 in E Minor ... *Mozart*

9.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Capt. P. P. ECKERSLEY. "Technical Topics." *S.B. to all Stations.*

Local News.

10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.0. Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. The Station Pianoforte Quartet.

5.0-5.30. WOMEN'S CORNER. E. R. Wignall, B.Com., a Further Talk on Economy.

5.30-6.5. CHILDREN'S CORNER.

5.30-6.20. Teens Corner. J. A. Cooper, B.Sc., Assoc. I.E.E., on Simple Science Subjects for Radio.

6.20-6.35. Boy Scouts' and Girl Guides' Bulletins. "An Evening in the Club Room," given by the 20th Birmingham Scout Troop.

6.35-11.0. *Programme S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.45-5.0. Talk to Women: "London Papers," read by Anne Farnol Watson. Organ Solos relayed from Majestic House, by kind permission of Walter Child Clarke. Arthur Cripps (Baritone). Winifred Ascott (Soprano).

5. CHILDREN'S CORNER.

5.35-6.0. Boy Scouts' and Girl Guides' News.

6.0-6.30. Secular Half Hour: How to Live on Air, by A. S. White, B.Sc.

6.35-11.0. *Programme S.B. from London.*

5WA CARDIFF. 351 M.

3.0-4.0. New Gramophone Records.

4.45-5.15. "5WA'S"—FIVE O'CLOCKS."

5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. Teens Corner. Outdoor Recreations.

6.30-11.0. *Programme S.B. from London.*

2ZY MANCHESTER. 375 M.

4.30. WOMEN'S HALF HOUR.

5.0. CHILDREN'S CORNER.

6.30. Ministry of Agriculture's Fortnightly Bulletin. Market Prices for Farmers. *S.B. to all Stations.*

6.35. WEATHER FORECAST and NEWS. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Dr. NAIRN. *S.B. from London.*

Local News.

Vocal Instrumental Humorous.

THE "ROCHDALE PIONEERS" JUVENILE CHOIR.
Conductor, F. J. WILSON.
KATHLEEN MOORHOUSE (Solo Cello).
MAUDE COLE (Solo Pianoforte).
ERNIE LEACH.
Humorous Dialect Stories.

7.30. Choir:
Rosalinda ... *Gordon Hall* (3)
Variations on a Rococo Theme ... *Tschaikowsky*

7.45. Ernie Leach:
Humorous Dialect Stories.

"The Co-ordinates Song of Hope" ... *Adam* (2)
Maurice Cole:
Four Studies, Op. 10, Nos. 7 and 11, Op. 25, Nos. 5 and 7 ... *Chopin*

Cradle Songs { (Wiegenlied ... *Gregoire Dellamare* (2)
Lullaby ... *Brahms* (2)

8.30 (approx.). Kathleen Moorhouse:
Choir:
Indian Cradle Song ...

8.40 (approx.). Maurice Cole:
Schumann to in E Major ...

Ernie Leach:
More Humorous Dialect Stories.

8.7 (approx.). Choir:
Folk Songs.
Somersetshire ... *Traditional* (1)
[illegible] (17th Century) ...
Swiss Round and Yodel Song.

Maurice Cole:
"Norwegian Bridal Procession" ... *Grieg*
"Ballet de la Danse" ... *Lavarello*
Toccata in D ... *D'Allinger*

Choir:
"Excelsior" ... *Balfe*
"Night Bells" ...

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.* Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

11.0. Close down.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Eva Blake (Soprano). William Ley (Saxophone).

3.45-5.15. Norah Allison (Soprano). The Station Trio.

5. CHILDREN'S CORNER.

6.30. Boy Scouts' and Girl Guides' News.

6.35. Ministry of Agriculture's Fortnightly Bulletin. Market Prices for Farmers. *S.B. from London.*

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Radio Society Talk. *S.B. from London.*

Dr. NAIRN. *S.B. from London.*

Local News.

7.35-8.0. SONG RECITAL.
JOHN VAN ZYL (Bass).
"Thou Art Risen" ... *Coleridge-Taylor* (1)
"Fear No More the Heat o' the Sun" ...
[illegible] ... *Stanford* (1)
[illegible]
"Four by the Clock" ... *Mallinson*
"Aboard" ... *Lucas*
The Lord is King.

8.0-9.30. **Symphony Concert**
Relayed from the Town Hall.
THE NEWCASTLE SYMPHONY ORCHESTRA.
Conducted by HAMILTON HARTY.
Overture, "Beatrice and Benedict" ... *Berlioz*
Concerto in B Flat for Bassoon and Orchestra ...
(Solo Bassoon, ARCHIE CAMDEN.)
Symphony No. 8 ... *Beethoven*
Minuet.
Overture, "Romeo and Juliet" ...
"Dances Sacred et Profane" ... *Debussy*
(Solo Harp, SIDONIE GOOSSENS.)
Overture, "The Bartered Bride" ... *Smetana*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. P. P. ECKERSLEY. *S.B. from London.* Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

11.0. Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. Organ Interlude by Ivor Foley. [illegible]

5.30-6.0. CHILDREN'S CORNER.

6.15-7. Boys' Brigade News Bulletin: A. Phillip, Conveyer. Entertainment in Connection with The Battalion Demonstration. *Programme S.B. from London.*

5SC GLASGOW. 420 M.

An Hour of Melody with the Wireless Quartet and Greta Hughes (Soprano).

WOMEN'S HALF HOUR.

(Continued in column 1 page 43.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 9.

WIRELESS PROGRAMME—FRIDAY (April 3rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 8.

2LO LONDON. 365 M.

1.0-2.0.—Time Signal from Greenwich. Music played during Luncheon at the Hotel M[illegible]

3.15-3.45. Transmission to Schools: Mr R. H. Routledge: "A Tour in Rome."

4.0-4.30.—London Schools' Half Hour

4.30-5.0.—Organ Music, relayed from Shepherd's Bush Pavilion.

5.30-6.15.—CHILDREN'S CORNER: "What the Princes [illegible] Found in Sierra Leone," told by Stanley Burton ("Uncle Ned"). Marion Bourn and Lena Lopping (Entertainers). "The Fly," from The Wiggly Weasel," by Mabel Marlowe

6.40-6.55. Boy Scouts' and Girl Guides' Bulletins

7.0 TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and ST. GENERAL NEWS BULLETIN. *S.B. to all Stations*

PERCY SCHOLES, the B.B.C. Music Critic. *S.B. to all Stations.*

Local News.

"The Elements."

THELMA PETERSEN (Mezzo-Soprano)
STUART ROBERTSON (Bass)
ANDERSON TYRER (Solo Pianoforte).
RONALD GOURLEY (Entertainer and Singer).

THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY, Junr.

7.30. The Orchestra
March, "The God of Thunder" ... *Howgill*
Overture, "Calm Sea and Prosperous Voyage" ... *Mendelssohn*
"Storm." Movement from Symphony No. 5 ... *Haydn*

Thelma Petersen (with Orchestra)
Ulrica's "Invocation" from "Un Ballo in Maschera" ... *Verdi*

Anderson Tyrer
"Reflets dans l'Eau" ("Reflections in the Water") / "La Cathédrale Englout" ("The Submerged Cathedral") / "Jardins sous la Pluie" ("Rain in the Garden") ... *Debussy*

Stuart Robertson.
Aria, "Rolling in Foaming Billows" ("The Creation") ... *Haydn*

Ronald Gourley in
Appropriate Humour at the Piano.

The Orchestra.
Symphonic Poem, "Phaëton" ... *Saint Saëns*
"Windjammers" ... *Anita Lee*

Thelma Petersen
"The Little Waves of Breffny" ... *Martin Shaw*
"Immanence" ... *Rutland Boughton* (2)
"Hymn to the Sun" ... *Alexandre Georges*

Anderson Tyrer
Study in C Minor ("The Storm") / Study in A Minor ("Winter Wind") ... *Chopin*
"Jeux d'Eau" ("Waterplay") ... *Ravel*
"The Sea" ... *Palmgren*

Stuart Robertson.
"Hear Me, Ye Winds and Waves" ... *Handel*
Accompanied at the Piano.

The Orchestra
March, "The War in the Air" ... *Lucas*

8.30 MESSAGE FROM MR. BENNETT. WEATHER FORECAST AND GENERAL NEWS BULLETIN. *S.B. to all Stations*

Ministry of Health Talk: Sir ARTHUR NEWSHOLME, K.C.B., M.O.H. [illegible]

Concert, Medical Research and Everyday Life." *S.B. to all Stations.*

Local News.

10.0. The Orchestra
Suite, "Where the Rainbow Ends" ... *Roger Quilter* (4)
"Quips
"The World in Anecdote. No. 12, Work and Its Worries."
The Orchestra
March, "Under the Stars" ... *Wiles*

10.30. Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. Lozells Picture House Orchestra (Leda Tonks (Contralto). Bertram Keene (Baritone)

5.0-5.30. WOMEN'S CORNER. E. Dorothea Bartcroft, General Interest Talk. Joan Maxwell, Soprano.

5.30-6.25. [illegible] CORNER

6.25-6.40.—"Teens' Corner: Annie Dorothy Pianoforte Recital

7.0.—WEATHER FORECAST and NEWS. *S.B. from London*

PERCY SCHOLES. *S.B. from London*

Local News

7.30. **Another Special Request Night.**
THE STATION ORCHESTRA
JOAN MAXWELL (Soprano).
WINIFRED MORRIS (Contralto)
HERBERT SIMMONDS (Baritone)
ALICE COUCHMAN (Solo Pianoforte)
EDITH JAMES (Songs at the Piano)
All the items in this Programme will be taken from "Requests" forwarded by Listeners

9.30. WEATHER FORECAST and NEWS. *S.B. from London*

Sir WALTER FLETCHER. *S.B. from London.*

Local News.

10.0. [illegible] Programme (Continued)

10.30. Close down.

6BM BOURNEMOUTH. 385 M.

3.0-3.30.—Educational Talk: "Books—How and What to Read: History in Literature," by J. C. B. Carter, B.A.

3.45-5.0. Talk to Women: "Antique Furniture," by Jordan Moore. Desiree MacEwan (Pianoforte), Winifred Small (Violin), David Openshaw (Bass-Baritone).

5.0-5.0.—CHILDREN'S CORNER

6.0-6.30.—Scholars' Half Hour: "Some Aspects of [illegible]," by A. J. Small.

6.30-6.45 [illegible] Talk: "Hunting and the Farmer," by M. Eggermont.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Local News.

Musical Comedy and Entertainers.
THE WIRELESS ORCHESTRA
[illegible]
Capt. W. A. FEATHERSTONE.
HUGH ORMOND (Tenor)
BRET HAYDEN (Entertainer).
ADELINE SENIOR (Soprano).
EDITH POWELL (Soprano).

7.30. Orchestra
Selection, "A Little Dutch Girl" ... *Kennon*

7.40. Hugh Ormond
"At Seventeen" ("The Maid of the Mountains") ... *Fraser-Simson*
"We Want All the World to Know" ("Katinka") ... *Friml*

7.45. Bret Hayden
A Few Remarks.

7.55. Adeline Senior
"Love Will Find the Way" ("The Maid of the Mountains") ... *Fraser-Simson*
"Kalua" ("The Cabaret Girl") ... *Ayer*

8.0. Orchestra.
Selection, "The Lilac Domino" ... *Cuvillier* (6)

8.15. Adeline Senior and Hugh Ormond
Duet, "Love's Sentry" ("Madame Pompadour") ... *Leo Fall*

Duet, The Love Nest ("Mary") ... *Jerome*

9.25. Orchestra.
Selection, "The [illegible]" ... *Arne*

6.35. [illegible]
Music Review.

6.45. Adeline Senior
"The Last Waltz" ... *Strauss*

6.50. Orchestra
Selection, "Sally" ... *Kern*

9.0. Hugh Ormond
"The Serenade" ("Lilac Domino") ... *Cuvillier*
So Let the Music Play Away (Lilac Domino")

9.5. Edith Powell.
"Down Your" ("The Street Singer") ... *Arthur Wimperis*
"Fly Away Town" ("Bric-à-Brac") ... *Monckton*

9.15. Orchestra
Selection, "The Lady of the Rose" ... *Gilbert*

9.30. WEATHER FORECAST and NEWS. *S.B. from London*

Sir WALTER FLETCHER. *S.B. from London.* Local News.

10.0. Orchestra.
Selection, "The Rose of Araby" ... *Morgan* 31)

10.10. [illegible]
"Take a Step" ("Toni") ... *Hirsch-Jones*
"Pretty Pink Petty from Peter" ("Miss Hook of Holland") ... *Rubens*
"Shammy With Me" ("The Cabaret Girl") ... *Ayer*

10.15. Bret Hayden
Still More Remarks

10.20 Orchestra.
Selection, "Sylvia" ... *Jones*

10.30. Close down.

5WA CARDIFF. [illegible] M.

3.0-3.30.—Transmission to Schools: "The Construction of a Simple Wireless Receiving Set," by F. W. A. Sage.

3.30-4.0. The Station Trio.

4.0-4.45. The Carlton Orchestra, relayed from the Carlton Restaurant

4.45-5.[illegible] "[illegible]" "FIVE O'CLOCKS."

5.[illegible]-6.0 [illegible]DREN'S CORNER

6.0-6.[illegible] [illegible]' Corner: Careers for Boys

6.40-6.55.—Mr. J. Kyrle Fletcher, "The Dawn [illegible] the West"

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

PERCY SCHOLES. *S.B. from London.*

Local News.

Request Programme—VI
(Popular Classical.)
DORIS VANE (Soprano).
DALE SMITH (Baritone)
THE STATION ORCHESTRA
Conductor, WARWICK BRAITHWAITE.

7.30. Orchestra.
Overture, "Coriolanus" ... *Beethoven*
"Bridal Procession" ... *Grieg*

7.55. Doris Vane.
"Oh! For the Wings of a Dove" / "On Wings of Song" ... *Mendelssohn*

8.5. Dale Smith.
"Never More, Lover Day" ("Figaro") ... *Mozart*
"Even Bravest Heart" ("Faust") ... *Gounod*

8.15. Vera Maitland Thomas.
2nd Rhapsody ... *Liszt*

8.25. Orchestra.
Ballet Music ("Faust") ... *Gounod*

8.40. Doris Vane.
"Rose Softly Blooming" ... *Spohr*
Slumber Song" ... *Schubert*

8.51. Dale Smith
"Who is Sylvia?" ... *Schubert*
"The Fisher Maiden" ... *Schubert*

9.0. LEONARD BUSFIELD (Solo Violin)
Prelude ... *Paganini*

9.10. Orchestra.
Minuet in G ... *Beethoven*
[illegible] ... *Wagner*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 19

WIRELESS PROGRAMME—FRIDAY (April 3rd)

The letters S.B. printed in Italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

9.30.—WEATHER FORECAST and NEWS. *S.B. from London*
Sir WALTER FLETCHER. *S.B. from London*
Local News
10.0. Dale Smith and Doris Vane
Duet, "O Wert Thou in the Cauld Cauld Blast" ... *Mendelssohn*
Dale Smith
Song, "The Volga Boatmen" ... *Traditional*
"The Vicar of Bray" ... *Traditional*
Doris Vane
"Angela's Serenade" ... *Gounod*
10.15. Orchestra
Suite, "Les Erinnyes" ... *Massenet*
Overture, "Figaro" ... *Mozart*
10.30. Close down.

2ZY MANCHESTER. 375 M.

12.30-1.30.—Organ Music by H. Fitzroy Pay relayed from the Piccadilly Picture Theatre
3.30-4.30. Concert by the "2ZY" Quartet
4.30-5.0. —WOMEN'S HALF HOUR. Eleanor Stone (Contralto)
5.0-5.0. —CHILDREN'S CORNER
Scrapbook. A Jam ...
Camp Fire." Illustr... Rivers
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
PERCY SCHOLES. *S.B. from London.*
Local News.
7.30. **What Next?**
A SURPRISE PROGRAMME
9.30. WEATHER FORECAST and NEWS. *S.B. from London*
Sir WALTER FLETCHER. *S.B. from London*
Time by the Station Director
Local News.
10.5 (approx.)—Surprise Programme (Continued)
10.30. Close down.

5NO NEWCASTLE. 400 M.

3.30-4.0. Transmission to Schools. Mr. George Dodds Mus. Doc. "Music"
4.0-5.0. Orchestra relayed from Tilley's Restaurant
5.15-5.0. CHILDREN'S CORNER.
6.40-6.55. J. L. Gibson's French Talk
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
PERCY SCHOLES. *S.B. from London.*
Local News
Light French Music
WINIFRED DAVIS
SIDONIE GOOSSENS (Harp).
THE STATION SYMPHONY ORCHESTRA
Conductor, EDWARD CLARK
Joyeuse Marche" ... *Chabrier* (5)
Winifred Davis
"Mon cœur s'ouvre à ta voix" *Saint Saëns*
(With Orchestral Accompaniment)
"The Afternoon of a Faun" ... *Debussy*
Introduction and Allegro for Harp and Orchestra ... *Ravel*
Orchestra.
"Coppélia" ... *Delibes*
Winifred Davis
... *Massenet*
"Si tous les oiseaux avaient des ailes" *Reynaldo Hahn*
Orchestra
"Danse Macabre" ... *Saint Saëns*
Sidonie Goossens.
Orchestra.
"Marche Lorraine" ... *Louis Ganne*
9.30. WEATHER FORECAST and NEWS *S.B. from London.*
Sir WALTER FLETCHER. *S.B. from London*
Local News
10.0. What other Stations are doing
10.30. Close down.

2BD ABERDEEN. 495 M.

3.30-4.0. School Transmission. Mr. Harry Townend, M.A. on "Art." The Wireless Orchestra. Sonatas Nos. 1 and 2 in A Major *Bayce* (14). Mr. ... Milne, M.A., M.Com., on "The People of Canada"
4.15-5.0. Concert: Nora Atkins (Soprano) The Wireless Orchestra. From none Top
5.15-6.0. CHILDREN'S CORNER. J. Neill, ... Marion Sketch, "Wait a Minute," "Mr. Noddy," (2) arr. *Innes*
6.0-6.15. Children's Corner conducted by Peter ...
6.15-6.30. Farmers' Advice Corner under the auspices of the North of Scotland Agricultural College. Conducted by Donald L. Munro, B.S.
6.30-6.35. Agricultural Notes.
6.40-6.55. Major J. Eddington Aitken. *S.B. from Dundee*
7.0. WEATHER FORECAST and NEWS. *S.B. from London*
PERCY SCHOLES. *S.B. from London.*
Local News
Vocalists Orchestra.
MARGARET INVERARITY (Soprano)
JAMES SHARPE (Tenor)
JOHN VAN ZYL (Baritone)
THE WIRELESS ORCHESTRA
7.30. Rapsodie for Flute, Cor Anglais, String Quartet, Bass and Two Violas ... *Arthur Bliss* (14)
7.55. John Van Zyl
"Il Lacerato Spirito" ("Tortured with Suffering") ("Simon Boccanegra") *Verdi*
"Farewell to ...
"Come Raggio di Sol" 1671, ...
"Nessun ...
8.10. Margaret Inverarity
"Love and Music" ("Tosca") ... *Puccini*
"Oh, I Know" ("The Magic Flute") *Mozart*
8.20. James Sharp.
"Green Branches" } *Boughton* (24)
"Fairy Song" ... }
Englis... *Maseoaet*
8.35. The Wireless Sextet
Fantasia ... *Byrd* (14)
8.50. Margaret Inverarity
... *Tosti*
"Advancing Age and Youth" ... *Parry* (11)
... *Parry* (11)

KEY LIST OF MUSIC PUBLISHERS.

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9.0. John Van Zyl
Edward" ... *Jo...*
Twilight" ... *Hummel*
"Had a Horse" ... *Easthope*
"Shepherd, See Thy Horse's Foaming Mane" ... *Easthope*
9.15. James Sharp
"Sign of Youth" ... *Shaw*
... Song" ... *Bowley*
9.30. WEATHER FORECAST and NEWS. *S.B. from London*
Sir WALTER FLETCHER. *S.B. from London*
Local News.
10.0. Margaret Inverarity
Tune Thy Strings, Oh Gipsy" ... *Dvorak*
"So Will I Go No More A Roving" *White*
10.10. Orchestra.
"Suite Orientale" ... *Borg*
10.20. James Sharp.
"The Gentle Maiden" *Old Irish Air*
The Island Herd Ma... *Annesley Fraser* (1)
10.30.—Close down.

5SC GLASGOW. 420 M.

11.30-12.30.—Motor Transmission
3.30-4.0. Broadcast to Schools
4.0-4.40. Musical Moments by the Wireless Quartet and W. Cornelius (Solo Unicornet)
4.45-5.15.—WOMEN'S HALF HOUR. Miss Campbell ... the Glasgow and W... of Scotland ... age of Domes... Economy and D... Garments
5.15-5.50. CHILDREN'S CORNER.
5.50-6.5. Scholars' Hour. Ballads and Poems—No. 6. by Marion Hendie
6.5-6.7. Weather Forecast for Farmers
6.40-6.55. Major ... Aitken. *S.B. from Dundee*
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
PERCY SCHOLES. *S.B. from London*
Local News
Poetry in Music
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
KINGSLEY LARK (Baritone)
SYBIL ATWELL (Poetry Recitals)
THE ALHAMBRA GLEE (Male)
7.30. Orchestra.
Overture, "A Midsummer Night's Dream" ...
Symphonic Poem, "Le Rouet d'Omphale" *Saint Saëns*
8.0. Kingsley Lark
"Hiawatha's Vision" *Coleridge Taylor* (11)
With Orchestra Accom...
8.15. Sybil Atwell will give a Poetry Recital
Under the auspices of the ... Association for the Speak...
8.45. Tea Party
Dohnle Quartet from the University of Glasgow
"A Catastrophe" *Sprague* (2)
"Simple Simon" *Macy* (2)
"Laird o' Cockpen" ... arr. *Roberton* (2)
"The Tap of the Drum" ("William Tell") *Rossini* (25)
... Prelude L'Après-midi d'un Faune" *Debussy*
9.15. Kingsley Lark
Three Old Lute Melodies *arr. A. C. Hunter* (34)
"I Remember Me at Evening"
"The Poems of My Love" ...
...
9.30. WEATHER FORECAST and NEWS. *S.B. from London*
Sir WALTER FLETCHER. *S.B. from London*
Local News
10.0. Orchestra
Ballet Music "Sylvia" *Delibes*
Overture, "Hänsel and Gretel" *Humperdinck*
10.30. Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.

WIRELESS PROGRAMME—SATURDAY (April 4th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 9.

2LO LONDON. 365 M.

11.0-12.0.—Lecture Recital by PERCY SCHOLES at the Æolian Hall. Some of the Composers since Beethoven.

[illegible] 5.30. Time Signal from Greenwich. Concert: The "2LO" Octet. Cuthbert Ashbrook (Soprano) and Wilfred Lancaster (Entertainer). "London Past and Present" (3), by Dorothy Monro. "A Garden Chat," by D. Eardley Wilmot.

5.30-6.15.—CHILDREN'S CORNER: Music by the Octet. Stories told by the Aunt and Uncles. "The Fox and the Crane" & "The Fox and the Buckbird," from Picture Tales from the Russians," by Valery Carrick, translated by Nevill Forbes. Children's News.

6.40-6.55.—Major G. DIXON-SPAIN: "Motor Cycling."

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Sir LEES KNOWLES, Bart., C.V.O., O.B.E., T.D.: "Naples and the Isle of Capri." *S.B. to Aberdeen.*

Local News.

Popular Night.

CYRUS GARSIDE (Baritone).
CHRISTINE HAWKES (English Contralto).
TONI FARRELL (Spanish Dancer).
JIMMIE MURPHY (Irish Comedian).
THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.

7.30. Orchestra.
March, "Precosa" ..... *Bohm*
Overture, "The Bronze Horse" ..... *Auber*
Waltz, "Jolly Comrades" ..... *Vollstedt*

Cyrus Garside.
"The Company Sergeant Major" ..... *Alfred Sanderson* (1)
The Floral Dance" ..... *Katie Moss*

8.0 (approx.) Christine Hawkes.
"In the Month of April" ..... *W. Henry Mendet*
"Berceuse" ..... *Bohrer*
Swing Song ..... *Ethel Barns*

Tom Farrell.
"Moment Mocking" ..... *Castle Hayward*, "Fox trot." *Tom Farrell*

Jerome Murphy.
Irish Songs and Stories.

8.27 (approx.) The Orchestra.
Selection, "The Music Box Revue" ..... *Berlin*
Serenade for Strings ..... *Volkmann*

8.40 (approx.) Cyrus Garside.
"Devonshire Cream and Cider" ..... *Wilfred Sanderson* (1)
"King Charles" ..... *White* (1)

Christine Hawkes.
Nocturne in D ..... *Leo Stern*
Ambarde" ("Morning Song") ..... *D'Ambrosio*

9.0 (approx.) Tom Farrell.
"Who Did I Kiss that Girl?" Fox-trot (3)
Played as a Mozart Sonata, Henry VIII Dance, and Tchaikovsky Symphony.

Jerome Murphy.
More Irish Songs and Stories.

The Orchestra.
March of the Little Leaden Soldiers" ..... *Pierne*
Two Dances from Shakespeare ..... *Percy Fletcher*

9.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Major L. R. TOSSWILL: "Rugger Talk: England's Prospects and a Retrospect of [illegible]." *S.B. to all Stations.*

Local News.

10.0.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND, AND SELMA FOUR, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30 Children's Concert.

5.0-5.30.—WOMEN'S CORNER: George [illegible]sders (Tenor), Nigel Dalloway (Solo [illegible]).

5.30-6.25. CHILDREN'S CORNER: Aunt Phil and a further Snooky Adventure.

6.35-6.40 "Teens" Corner: Mr. Herbert Potter, F.R.M.S. (Secretary of the Birmingham Field Naturalists Club), "Another Evening at the Microscope."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Mr. B. W. PRICE (of the National Rose Society): "Best Garden Roses."

Local News.

Popular Variety Programme.

MAY MARTON (Soprano).
IRENE BROOKE (Song Entertainer).
MABEL FITZGERALD (Operatic Soprano).
THE MASCOT PLAYERS.
Conducted by Larry [illegible].

7.30 Orchestra.
Valse in A flat, Op. 64, No. 1 ... } *Chopin*
Nocturne in B, Op. 62, No. 1 ... } *Chopin*
Tarantelle, Op. 43 ... } *Chopin*

The Masqueraders.
Concerted, Prologue and Opening Chorus ..... *Gaiety Co.*
Song, "Any one More Lonely than I" ..... *Ayer*
"The Spider and the Fly" ..... *Smith* (3)
Monologue, "A Dreadful Disappointment" ..... *Cartwright*
Song, "Drink to Me Only" ..... *Traditional*
Quartet, "Back to Somerset" ("Three Cheers") ..... *German*
Humorous, "Our Daily Press" ..... *Berridge*
Duet, "The Singing Lesson" ..... *Squire* (1)
Song, "The Little Damozel" ..... *Novello* (1)
Duet, "You Do as I Do" ..... *Ayer*
Song, "The Yeoman's Wedding Song" ..... *Trotère*
Duet, "As I Went a-Roaming" ..... *Forbes*
Concerted, Closing Chorus.

8.30 Mabel Fitzgerald.
Duet ..... *Jean Taylor*
Air Englishe ..... *Brogden*
Enchantress ..... *Cecil Cook*

May Marton.
"Sunset" } *Grieg*
"I Love Thee" }

Irene Brooke.
Second Arabesque ..... *Debussy*
Choral Prelude ..... *Irene Brooke*
"The Old Musical Box" ..... *de Severac*
Study after the Caprices of Paganini ..... } *Schumann*
"Knowest Thou Not" } *Schumann*

Mabel Fitzgerald.
"Alfred's Mother" ..... *Cecil Cook*
"Crimson Roses" ..... *Curtis*

May Marton.
"My Thoughts are Like the Mighty Hills" } *Grieg*
"Father a Cradle Song" ..... } *Grieg*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from London.*

Local News and Football Review.

10.0. THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0. Gardening Talk to Women by George Dance. THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF, H.M. Corner (Entertainer).

5.0. CHILDREN'S CORNER.

6.0-6.[illegible] Sir [illegible] F. [illegible] "[illegible] Cathedral Towns," by J. Scott-[illegible], F.I.C.S.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

Capt. E. F. EDWARDS: "Flying" (1).

Local News.

"Request" and "Guessing."

THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

All the items in this evening's programme are Request Items. A prize, value £2 2s., will be awarded to the listener sending in the greatest number of correct answers to the following:—

The names of the vocalists.
The names of the songs sung, together with names of composers.
The names of the instrumental solos, together with composers and instruments played.
The names of the different items played by the Orchestra, together with composers.

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from London.*

Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falconan and his Orchestra, relayed from the Capitol Cinema.

4.45-[illegible] 5WA'S "FIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

[illegible] 6.15 Merle's Corner: "Tale for Teens."

6.45-7.0. Mr. Dan Jones, F.R.A.S., "The Topography of the Moon."

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*

Sports Corner. Conducted by Mr. I. F. WILLIAMS. Local News.

7.30 ORCHESTRA.
Overture, "Der Wildschütz" ..... *Lortzing*

7.45. **Old Joe and Company**

will resume their acquaintance with Listeners and offer another

"Darktown Interlude,"

consisting of Melody Jest and Harmonic Fun. They bring the

"DARKTOWN COON BAND"

with them, to play several Characteristic Items.

8.25 Orchestra.
Suite, "Garden of Asia" ..... *Lamothe* (3)

8.35. Old Joe and Company.
"DARKTOWN INTERLUDE."

9.20. Orchestra.
Canzonetta from "Concerto Romantique" ..... *Godard*
March, "Irish Patrol" ..... *Puerner*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*

Major L. R. TOSSWILL. *S.B. from London.*

Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 17.

WIRELESS PROGRAMME—SATURDAY (April 4th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2ZY MANCHESTER. 375 M.

Orchestra. Musical Director: Oxford Picture Theatre. Conductor, S. Spurgeon.

4.0.—WOMEN'S HALF HOUR. Isabel Tobay (Contralto)

5.0 6.0. CHILDREN'S CORNER

WEATHER FORECAST and NEWS *S.B. from London.*

Mr. F. STALEY LINTOTT: Weekly Talk on Sport.

THE RADIO MILITARY BAND.
DOROTHY HELMRICH (Mezzo-Contralto).
WILLIAM HESELTINE (Tenor),
JUPITER MARS (Humorist).
Relayed to "5XX."

7.30. The Band.
March, "The Boys" ..... *H. Mortimer*
Overture, "Festival" ..... *Tchaikowsky*

Dorothy Helmrich.
"Solveig's Song" ..... *Grieg*
"Not, Happy Day" ..... *Bridge*

The Band.
"Invitation to the Waltz" *Weber, Weingartner*

William Heseltine.
All for You" } *Easthope Martin* (3)
The Minstrel" }

Jupiter Mars.

The Band.
..... *John Ireland*
..... *Martin Shaw* (2)

The Band.
"Flemish Dances" ..... *Blockx*
Gavotte ("Mignon") ..... *Thomas*

William Heseltine.
Marcella" *Benoit Mascarenghe* (1)
"When Shadows Gather" *Charles Marshall* (1)

The Band.
Incidental Music, "The Queen of Sheba" *Gounod*
Selection, "Russian Folk Songs" ..... *Godfrey*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London*
Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

5NO NEWCASTLE. 400 M.

3.45-5.15. Eva Taylor (Concertina), David MacFadzean (Baritone), Edith Storey ..... Orchestra.

5-6.0. CHILDREN'S CORNER.

Poultry Notes.

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. JOHN KENMIR: Football Talk.
Local News.
MAURICE COLE (Solo Pianoforte).
ROBERT STRANGEWAYS (Baritone).
WILL KNOWLES (Entertainer).
THE STATION ORCHESTRA,
Conductor, EDWARD CLARK.

7.0. Orchestra.
Entry of the Boyards" ..... *Hutcheson*
..... *Grieg*

"The Wheel Tapper's Song" ..... *Charles* (1)
..... *Scott*

8.0. Will Knowles.
..... *Pianoforte*

8.10. Maurice Cole.
Waltz in A Flat Op. 42 }
Study in C, Op. 10, No. 7 }
..... }

8.40. ..... Orchestra.
A Starry and Roving Tire ..... *Ronald* (5)
"Old Falmouth is a Fine Town"

8.30. Orchestra.
"The Queen of Sheba" ..... *Gounod*

8.45. Maurice Cole.
"Papillon" ..... *Grieg*
..... *Debussy*
Arabesque.
W..... *Scott*
"Souvenir de Kiew" ..... *Schuloff*

9.0. Will Knowles.
In Further Selections from his Repertoire.

9.15. Orchestra.
Selection from "Italian Symphony" *Mendelssohn*

9.30. WEATHER FORECAST and NEWS. *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.

10.0. TILLEY'S DANCE ORCHESTRA relayed from Lounge, Ltd.

11.0. THE SAVOY BANDS. *S.B. from London*

12.0.—Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. Concert. The Wireless Orchestra. Jean Cooper (Baritone). Pianiste ..... Violin.

5.30-6.0. CHILDREN'S CORNER: Choristers by the Violin.

6.15-7.0. Mr. William Brown, B.Sc., M.R.C.V.S.: "Veterinary Topics."
Stamp Corner: Mr. A. M. Walker: "Philatelic Questions."

7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
Mr. WILL KNOWLES. *S.B. from London.*
Local News.

Music Drama.
BETTY H. GOULD (Soprano).
WILLIAM FLETT (Tenor).
THE "2BD" REPERTORY PLAYERS.
THE WIRELESS ORCHESTRA.

7.30. Orchestra.
"Irish Overture" ..... *Volti* (36)

7.40. Betty H. Gould.
Love's a Merchant" ..... *Carter*
..... *Lohr*
"Throstle On the Hawthorn" ..... *Anstey*

7.55. William Flett
I'll Sing Thee Songs of Araby" ..... *Clay*
"The Gentle Maiden" ..... *Somervell*
"O Flower Of All the World" *Woodforde Finden* (1)

8.0. "THE GLASS PANEL"
(Arthur Black).
A Comedy in One Act.
Cast:
Miss Frame ..... DAISY MONCUR
James Bogle ..... W. D. SIMPSON
Dr. Whitman ..... G. R. HARVEY
Scene—A Modern House.
Time—Present Day.
Arranged for Broadcast by
W. D. SIMPSON.

8.30. Betty H. Gould
"Love's Philosophy" ..... *Quilter* (1)
..... *Purcell* (1)
"The ..... *Grantham* (1)

8.40. Repertory Players.
"IS IT POSSIBLE?"
(Dorothy Langton.)
A Whimsical Sketch in One Act.
Arranged for Broadcast by
W. D. SIMPSON

9.0. William Flett
"Rose Marie" ..... *Molloy* (11)
"I Drink To Me Only With Thine Eyes" *Quilter*
"O ..... *Frederic Penwill*

9.15. Betty H. Gould
..... *Lohr*
"Last May a Braw Wooer" ..... *Lohr*

9.30.—WEATHER FORECAST and NEWS *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.* Local News.

10.0. THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.

5SC GLASGOW. 420 M.

3.45-5.15. The Music of Mozart: Wireless Quartet and Daniel Seymour (Tenor).

4.45-5.15. WOMEN'S HALF HOUR.

5.15-6.0. CHILDREN'S CORNER. At Bonnie Lea ..... Age.

6.0 6.... Weather Forecast for Farmers.

6.40-6.50. Glasgow Radio Society Talk.

7.0 WEATHER FORECAST and NEWS *S.B. from London.*
Mr. J. A. LOVE TINDAL: "Odds ..... Ends in Life.
Local News.

Request and Dance.
S.B. to Edinburgh and Dundee
THE STATION ORCHESTRA
Conducted by
HERBERT A. CARRUTHERS
JOHN VAN ZYL (Baritone)

..... Orchestra.
Overture, "The Gondoliers" ..... *Sullivan*
Musical Comedy Selection, "The Cingalee" *Monckton*

7.50. John Van Zyl
Serenade ("Faust") ..... *Gounod*
"Monotonie of Boats" ..... *Mackenzie*
(Both with Orchestral Accompaniment)

8.0. Orchestra
Waltz, "Nights of Gladness" ..... *Ancliffe*
..... *Violin Obbligato by Miss Stevenson*
Andante Allegro ..... *Schubert*

8.20. John Van Zyl
..... *Coleridge Taylor*
..... *Liza Lehmann*
Liverpool Girls.

8.30. DANCE MUSIC, relayed from "The Plaza."

9.30.—WEATHER FORECAST and NEWS *S.B. from London.*
Major L. R. TOSSWILL. *S.B. from London.*
Local News.

10.0.—THE SAVOY BANDS. *S.B. from London.*

12.0. Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 19.

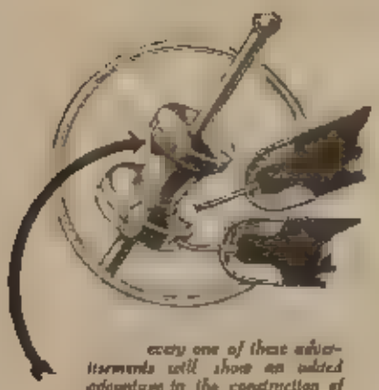
Brandes Superior "Matched Tone" Headphones

PRICE

20/-

Post Monthly to (B.B.C. Stamped)

All Brandes products carry our [illegible] This really means a free trial



every one of these advertisements will show an added advantage in the construction of Brandes Headphones.

The lock-nut on the receiver yoke is a clutch that tightens and holds the receivers firmly in place when satisfactory adjustment has been obtained. This point prevents the receivers from slipping, keeps the headphones in correct balance without possibility of working askew and makes the headband follow the natural line of the head. The whole family can wear them with comfort.

Obtainable from any reputable Dealer.

Have you heard about *Matched Tone?* It is the unusual constructive theory of Brandes *Matched Tone* Headphones which has gained such universal approbation among wireless experts. Entirely original methods are employed to match the two earpieces in tone, sensitivity and volume to exactly the same degree. Obviously, the fact that both produce as one means just double the effectiveness in purity and strength, and greater ability to bring in the distant signals. Brandes are sold with a definite money-back guarantee. *Ask your Dealer for them.*

The Table Talker is another Brandes and by reason of its modern [illegible] is without doubt the most wonderfully clear and pleasing. The light is placed [illegible] and thus the resistance is altered with the [illegible] the mechanical power of the diaphragm. This means [illegible] putting [illegible] simply [illegible] Ebonite & shade of real oak wood and [illegible] height.

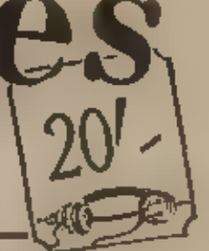
Table-Talker **42/-**

Brandes

The Name to know in Radio

Brandes Limited, 296, Regent Street, W.1.

WORKS: Slough, Bucks.



Superior "Matched Tone" Headphones

TRADE MARK

WIRELESS PROGRAMME—BELFAST (March 29th to April 4th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2BE 435 M.

SUNDAY.

3.0 Programme S.B. *from London.*
5.0 CHILDREN'S CORNER *S.B. from London*
THE [illegible] QUARTET
8.0 [illegible] Fugue in G Major ... Mendelssohn
Les Vendredis"
Service from Belfast and London
9.0 The Station Choir
Hymn "Jesu, Meek and Gentle"
[illegible] Turn Thy Face From My Sins ... *Attwood* (11)
9.15 REV. F. E. HARTE, M.A., of Donegall Square Methodist Church. Address
Prayer
Quartet
Quartet in C Major, No. 19 ("Serenata") ... *Haydn*
Allegretto
10.0 WEATHER FORECAST and NEWS. *S.B. from London.* Local News.
Quartet
Andante Cantabile from Quartet No. 1 ... *Tschaikowsky*
10.10 Close down.

MONDAY.

3.0 Programme of Quartet
5.0 CHILDREN'S CORNER
6.0 [illegible] Notes, "Items of Interest"
7.0 WEATHER FORECAST and NEWS. *S.B. from London.*
Prof. J. E. G. DE MONTMORENCY ... *S.B.* [illegible] Local News.

Dramatic Evening.

THE BELFAST RADIO PLAYERS
in
WILLIAM MACREADY
and
EDNA GODFREY TURNER
Present
7.30 "THE MERCHANT OF VENICE"
Arranged Version Prepared and Produced by WILLIAM MACREADY.
Characters.
The Duke of Venice ... COFFEY MAY
The Prince of Morocco ... ARTHUR MALCOLM
Shylock, a Rich Jew ... WILLIAM MACREADY
Launcelot Gobbo, a Clown, Servant to Shylock ... JEREMY BRAN
Antonio, a Merchant of Venice ... ARTHUR MALCOLM
Salarino, Friend to Antonio ... H. RICHARD HAYWARD
Gratiano, Friend to Bassanio ... J. MACLEAN
Salanio, Friend to Antonio ... COFFEY MAY
Bassanio, Suitor to Portia, a Rich Heiress ... TYRONE POWER
Nerissa, her Waiting Maid ... EDNA GODFREY TURNER
Jessica, Daughter to Shylock ... MARY HEALEY
Scene I. A Street in Venice
" II. Portia's House at Belmont
" III. A Street in Venice
" IV. Portia's House at Belmont
" V. A Street in Venice
" VI. Portia's House at Belmont
" VII. Venice. A Court of Justice.
Incidental Music by Sullivan
9.0 Orchestra
[illegible] *Selected*
[illegible] *Selected*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Dr. R. W. LIVINGSTONE, Vice-Chancellor of Queen's University, "Some Views of [illegible] *S.B. to Scotland and Wales.*"
[illegible]
10.0 MARY HEALEY
Dramatic Recitations
A Farcical One-Act Play
by
Miss EDNA GODFREY TURNER
and
Mr. WILLIAM MACREADY
Supported by Members of the Belfast Repertory Players
10.30 Close Down

TUESDAY.

11.30 2.30 Gramophone Records.
4.0.—The Station Orchestra. Beatrice Allen (Soprano). J. Mackay (Xylophone).
5.30 6.15 CHILDREN'S CORNER
7.30 6.15 *Programme S.B. from London.*

WEDNESDAY.

4.0 5.0 Trio and Quartet
5.30–6.15.—CHILDREN'S CORNER
6.40 6.55 Talk on the Ministry of Agriculture Dairy Diseases
7.0.—WEATHER FORECAST and NEWS. *S.B. from London*
Music by Station Orchestra
Local News.

"April Folly."

THE STATION ORCHESTRA.
THE KEECH BROTHERS AND KEKUKI
BRUT HAYDEN (Entertainer)
7.30 Orchestra
March Handel Wakes ... *Morrocsey*
"Two Hungarian Dances ... *Lotzing*
The Keech Brothers and Kekuki
Songs with Ukulele Accompaniment, Hawaiian Steel-Guitar
"Hawaiian Love Song"
Selection of Songs and Dances
Novelty Instrumental Trio, "Ma"
Scottish Duet, "My Hue Girl"
Step Dance, Two, Three, Four
"Follow the Swallow"
Orchestra
Sketch, "The Watermelon Feast" (A Negro Comedy)
Brot Hayden with Songs and Dances
Orchestra
"Vocal Medley Intermezzo" ... *Lotzing*
The Keech Brothers and Kekuki.
"La Reunion Hungarian" ... *Gobbi*
"Gipsy Waltz" ... *Ancliffe*
"Rubinstein's Melody in F"
"I'm Lonely, Your Wife's on the Phone" ... *Gilbert*
"Don't Put the Blame on Me" ... *Gay*
"Carolina" ... *Gay*
Brot Hayden with Songs and Entertainment
Orchestra
Valse, "Wear Your Heart Upon Your Sleeve" ... *Strauss*
Quadrille, "Dance" ... *Inglis*
9.30.—WEATHER FORECAST and NEWS. *S.B. from London*
Recent Dairy Research Lecture Recital. *S.B. from London*
Royal Horticultural Society Talk. *S.B. from London*
Local News
10.0 Orchestra
Selection, "Rose Marie" ... *Friml*
10.30 Close down. INCIDENTAL PIANOFORTE SOLOS *S.B. from London*

THURSDAY.

4.0 The Station Orchestra. Rosa Kingan (Soprano)
5.30 6.15 CHILDREN'S CORNER.
6.15 Close down. *Programme S.B. from London.*

FRIDAY.

4.30 Orchestra. Beatrice Allen (Soprano). Agricultural Talk
4.0 5.0 Trio and Quartet
5.30 6.15 CHILDREN'S CORNER
6.40 6.55 Major J. [illegible] Talk

7.0. WEATHER FORECAST and NEWS. *S.B. from London*
DAIRY NOTES. *S.B. from London*
Local News.

Male Voice Quartet and Orchestral Programme.

THE ALMACH CATHEDRAL QUARTET
GEORGE WHITE (Tenor)
CHARLES H. KEELING (Baritone).
MINA HARTUR (Solo Violin).
THE STATION ORCHESTRA.

7.30. Orchestra.
Overture to "Aris and Galatea" ... *Handel* (11)
"Dance of Sailors" (Bolero) ... *Handel* (11)
"La Boutique Fantasque" ... *Rossini Respighi, arr. Howard Carr*
Quartet
"With Sighs So Deep" ... *Calicott* (11)
Jenks Vegetable Compound ... *J. C. Macy* (2)
"By Celia's Arbour" ... *Horsley* (11)
Mina Hartur.
Sonata in G ... *Locatelli*
Moderato, Lento; Allegro Vivace
George White
"When Shadows Gather" ... *Marshall* (1)
"My Lovely Celia" ... *H. Lane Wilson* (1)
"To a Miniature" ... *M. Burke* (5)
Orchestra.
Largo ... }
Minuet ... } *Handel*
Serenade ... }
Quintet
"Poor Old Joe" ... *Fletcher* (2)
"Quaker's Quirk" ... *Harper* (2)
"He That Has a Pleasant Face" ... *Bolton* (11)
Mina Hartur
Nocturne in E Flat ... *Chopin Sarasate*
Gipsy Dances ... *Bendix Wieniawski*
Sarabande and Tambourin ... *Lully*
Charles H. Keeling.
"The Wanderer's Song" ... *Julius Harrison* (5)
"The Spirit of Poesy" ... *Arensky*
"I Love Thee" ... *Grieg*
Orchestra
March "Gaily Through the World" ... *Macbeth*
9.30 WEATHER FORECAST and NEWS. *S.B. from London*
For WALTER FLETCHER. *S.B. from London.* Local News.
10.0. Orchestra.
"Gipsy Suite" ... *Gregson* (11)
At the Four Country Side Stars; *Coates*
10.30 Close down.

SATURDAY.

4.0 5.0. Belfast Musical Competitions. Interval of Concert by Junior Prizewinners. Relayed from Ormeau Assembly Buildings.
5.30 6.15 CHILDREN'S CORNER
7.0 WEATHER FORECAST and NEWS. *S.B. from London*
Local News. Local Talk
7.30 THE STATION ORCHESTRA
March, "Chevalier" ... *Pares*
Incidental Music to "The Lover of Women" ... *O'Neill*
Spanish Suite, "Evening in Toledo" ... *Lake*
S.B.
"Robert Mary" ... *Novello*

Belfast Musical Competitions.

FINAL MIXED CHORUS
Relayed from The Assembly Buildings.
9.30 12.0.— *Programme S.B. from London*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 19

Wireless in Every School?

Radio as the Teacher's Ally.

By Arthur Greenwood, M.P.

THE gramophone, the cinema, and the wireless receiving set have made possible enormous new developments in education. They are now educational agencies of far reaching importance, though considering the length of time each of them has been a working success, broadcasting has made the greatest steps.

The gramophone had long been a popular possession in scores of thousands of homes before it was used on any scale for educational purposes. The tardiness with which it was adopted in schools was in large part due, no doubt, to a prejudice against it. This prejudice is happily breaking down, and for musical purposes and the teaching of languages it is finding its place as a necessary part of the equipment of the school.

Teaching History by Films.

The cinema, again, has by no means won for itself the recognition which it deserves as an instrument of education. I do not think that this is because of any prejudice against the film. It arises very largely through the expense which would be incurred in providing schools with the necessary apparatus and films. I anticipate in the future that in the central halls of all our schools provision will be made for a screen, and geography, history and natural science will be taught with the aid of films. Such films already exist, but their direct educational value is not obtained by their exhibition as part of the ordinary programme of the picture-house.

Wireless, which seems to me, as a mere amateur, far less efficient technically than either the gramophone or the cinema, and which, in many ways, is still in the experimental stage, has during the short time that a wireless service has been available, made extraordinarily rapid strides as an educational agency. Its educational programme is broad in conception, varied in [illegible] ent, and wide in its appeal. It includes several transmissions to schools in London and the Home Counties during the afternoons, an adult educational scheme (some items of which will be of interest to younger folk, as, for example, the talks on "Everyday life in early times," by Mr Quennel, than whom there is no better guide and "late talk for the general public.'

Not The Real Thing.

I say, however, more concerning at the moment with the use of wireless in the schools. I do not think that it can take the place of the cinema or the gramophone; but I believe it to be even more important than these in the range of its possibilities. The cinema is unrivalled in its way, and will always be needed to supplement mere verbal description or exposition. The gramophone provides a permanent record which can be utilised whenever needed and, in the school, at such times as may be convenient. The teacher with the gramophone is not dependent upon the times determined by the B. B. C. But the gramophone gives a reflected image, not the real thing. The hearer listens to the speaker or the singer at second hand.

Mobilising The World's Brain Power.

The wireless receiving set brings the listener into direct contact with the human voice. Somewhere, whether at "2L.O." or elsewhere, there is a living person actually speaking or singing or playing an instrument. But if the broadcaster is missed, he is missed for good. There is no question of putting the record on again.

The direct educational advantages of broadcasting can hardly be over-estimated. It provides the teacher with a new ally to supplement his efforts. Wireless makes it possible to mobilise the world's scientists and historians, poets and musicians, travellers and inventors behind the teacher in the class-room, to reinforce his efforts, and to bring the whole juvenile population during the formative years of life into living contact with those who, in one way or another, are fashioning or interpreting the civilization which will be the prestige of the citizens now in the schools.

The British Broadcasting Company has the opportunity of maximising the influence of teachers and others, whose sphere of influence to-day is severely limited. It can provide men and women with special knowledge and experience, or special attainments, with a world platform. It can do for the whole juvenile population on all subjects of educational interest what the Christmas Scientific Lectures of the Royal Institution do for the few. The teaching of literature, science, history, geography may be revivified, and, indeed, revolutionized with the assistance of wireless.

The Still Small Voice.

But, apart from this, broadcasting has a further psychological importance. There was a time when teaching relied almost entirely on the spoken word and the intellectual processes of memory and reasoning. More recently, it has made its appeal, in part, through the eye and the hand. It has been argued—and, no doubt, with some truth—that the appeal through the eye to the understanding may go too far, though the use of the pictorial and diagrammatic illustrations and the cinema film must always form an integral part of our educational apparatus and equipment. Nevertheless, there is an undoubted place for more abstract methods and for the exercise of concentration and imagination.

[illegible] is a special contribution of broadcasting. The disembodied voice coming out of the void makes a call on the concentration which the cinema film and even the spoken word in the classroom can never make. Moreover, appeal is through the ear alone. Its whole impression must be created, not by illustration and motion, as in the film, not by the visible personality in the classroom, but by sound. It, therefore, exercises the imagination in an especial degree.

A First-Class Slogan.

After all, wireless is but in its infancy. Its educational implications have not yet been fully apprehended. It is clear, however, that its coming marks the beginning of a new era in education. It can never supersede the intimate influence of the teacher in the school, but it can invest the personality of the teacher with greater power and greater opportunities. Whilst the relation of broadcasting to education is being closely studied, and, indeed, in order to enable the problem to be better understood and experiments carried out, the installation of receiving sets in our schools should be extended. There are few better educational slogans than "Wireless in every school."

It is reported that official tests in Denmark have demonstrated the practicability of giving wireless directions to ships passing through the Cattegat to facilitate their passage in foggy weather.

* * * *

Nearly all Europe will be able to listen to Esperanto programmes when the station now being planned by the Esperantists becomes an actuality. The station will be erected at the summit of one of the hills above Geneva, and its programme will be intended for Great Britain, Germany, Austria, Switzerland, Italy, France and Spain.

It is hoped that the station will be in operation by the early summer.

Disguising The Set.

By Robert Magill.

OUR wireless set still flaunts itself in all its pristine glory of wires and batteries and valves. True, it hardly matches the marquetery cabinet, or the Chippendale occasional table, both of which are priceless—the former because I haven't paid for it yet, and the latter because you couldn't sell it at any price. But no matter. Every now and again I pack that wireless set into a box, but in a week or two it outgrows it and sprouts another valve, so I have given up the effort to tidy it up in despair.

My friend Jones is of firmer mould—or, rather, his wife is. She would not be without a set, but she is not going to have her drawing-room look like a marine store dealer's. Her set has to behave itself.

Foiling a "Cat" Burglar.

Cabinets are not esthetic enough for her, and she felt that she had found the solution when she saw a set that looked like a Jacobean sideboard. This lasted until a cat burglar got in one night while they were at the theatre, and spent half an hour opening the thing with a chisel. He seemed quite hurt about it when the police captured him, for instead of finding their silver he had been rewarded for all his trouble by the information that the police were broadcasting his description on account of a previous burglary. He had switched on the local [illegible].

Incidentally he ruined the set; but Jones was insured, and Mrs. Jones purchased a second affair that looks like a bureau book case. It answers quite well, excepting when somebody tries to take a book down, and demonstrates the connections behind the dummy covers.

Thought It Was His Wife.

Their old loud speaker, of course, was long ago relegated to the attic, to be replaced by a large female figure holding a screen. Jones is shortsighted, and in the dim light one evening he told me that he spent some time in apologising to this thing, until he discovered that it wasn't telling him about coming in with his muddy boots, but was explaining that a depression was arriving from Iceland. He had mistaken it for his wife.

Personally, I fail to see the reason for all this camouflage. A year or so ago an attempt was made to sell pianos disguised as settees, or coal scuttles, or anything but pianos. And it failed utterly. It failed because the makers had not studied the psychology of piano buyers. When a man can afford to owe the money for a piano he doesn't want to hide the fact. On the contrary. His only trouble is that he can't advertise the fact enough.

To Impress the Insurance Man.

And the main use of a piano is not to provide music. We get better music nowadays from radio. The piano exists so that we can keep photographs on it—and also to give a tone to the establishment. Many a family would never hold up its head again if there wasn't a piano in the parlour to impress the insurance man. Maybe there are only a few rusty old wires in it, for nobody ever plays the thing, but the effect is the same.

And as with pianos to-day, so with wireless to-morrow. If you haven't a set, you will be socially ostracised. Then why disguise it?

I can even foresee the day when people will be working in the other direction. Poor, but proud families, unable to afford more than a home-made crystal set, will collect a few used up batteries, an electric bulb or so, and leave them about carelessly on a table, just to impress visitors, and make them imagine it is a three-valve set.

Edward The Peacemaker.

A Great King and a Great Personality. By Sir SIDNEY LEE.*

Few books of recent years have aroused greater interest than Sir Sidney Lee's biography of King Edward VII, which he is writing from original papers at the request of King George. The first volume has already appeared, and the second will be published later. In the following talk Sir Sidney gives an interesting description of some important events in the late monarch's life.

AT King George's request I have been writing from original unpublished material a biography of our late King, Edward VII. The first volume, bringing my story from King Edward's birth until his accession to the Throne, a long period of over fifty [illegible]

It is on the reason of things that King Edward should be the theme of a full biography, whether from my own pen, or another's. For the half century ending with his death on May 6th, 1910, King Edward excited a livelier interest than any other man of his epoch, not only in this country and the Dominions, but all the world. Generations coming after us will seek knowledge about so prominent and so [illegible]

The Aim of Biography.

Biography, an old writer asserts, [illegible] At any rate, it is obvious that Greek and Roman biographies of Greek and Roman heroes have [illegible] honour. The true aim of biography is the transmission to posterity of a full and fair account of a human being who has arrested and prolonged contemporary attention. Not every king or prince possesses the characteristics which are likely to stir future interest and curiosity. But the life of King Edward's distinctive personality [illegible] they be princes or no. His personality amply merits the tribute of biography [illegible]

His Gift For Friendship.

What were the elements of this personality which makes King Edward everywhere a living figure to-day, fifteen years after his death? To my mind, there were combined in King Edward in a supreme degree such qualities as these: a humane zeal for promoting happiness and harmony in all relations of life, private and public; alertness of interest in all phases of human activity; an unfailing respect for all kinds of genuine achievement; a rare aptitude for [illegible] shrewdness of judgment; a ready and pleasing gift of tactful public speaking.

No man was a more chivalrous friend.

"I may and have many faults," he wrote to Lord Granville in 1882, "no one is more alive to them than I am; but I have held one great principle in life from which I will never waver, and that is loyalty to one's friends, and defending them if possible when they get into trouble. One often gets into scrapes in consequence, but I consider the risk worth running."

Where Gossip Erred.

The genial charm of his character may be more important than his exploits, but throughout his career his close observation of foreign affairs often influenced to the national advantage the relations of Great Britain with foreign [illegible]

At the same time, no one is likely to ignore, now or hereafter, the late King's love of pleasure and his enthusiasm for sport. Gossip of his own day often represented him as the superman of pleasure who neglected the serious ends of life. Gossip erred. I do not think that anyone who justly weighs the authentic [illegible] which I have collected will question my conclusion that his strenuous vitality and his versatility of mind brought within his range of activity nearly everything that is grave as well as most things that are gay. It is this comprehensiveness of outlook on the world which makes him memorable.

King Edward VII.

A Wise Counsellor.

The late King was no student of books, nor can he be called a profound thinker; but few men have had a wider or more varied experience of life. His mind worked rapidly and intuitively, and before he came to the Throne, his counsels on many subjects, notably on foreign affairs, were sometimes ignored to the world's loss. In certain foreign crises he urged a point of view which, though it bore little fruit at the time, has been amply justified by events, and might, if adopted promptly, have saved the world much tribulation.

Here is one instance. King Edward, while Prince of Wales, was untiring in his denunciation of Prince Bismarck's autocratic policy at home, and his aggressive policy abroad. King Edward believed in constitutional government, which gives the people's wishes full and peaceful scope. He was equally opposed to autocracy and to revolutionary forms of government. Very early in his career he impugned, with justice, Prince Bismarck's "blood and iron" principles of rule.

The Kaiser's Wrath.

When King Edward was a young man of twenty-three, Prince Bismarck contrived to wrest by force from the little power of Denmark the two provinces on the Baltic Sea of Schleswig and Holstein. Thus, Germany acquired the great port of Kiel and set about building the Kiel Canal, which promoted Germany's naval ambitions in rivalry with our own fleet. Denmark was the country of King Edward's wife, Queen Alexandra, who, happily, is still with us. King Edward fully shared his wife's indignation at the cruel injury which Prince Bismarck wrought on Denmark.

In the case of Schleswig, the wrong done Denmark was especially flagrant because the inhabitants there have always been preponderantly Danish. It was, therefore a relief for King Edward to learn that Prince Bismarck, when he seized that province, promised that at some unspecified date or other the inhabitants should freely decide by plebiscite whether they would remain a part of Germany or a part of Denmark. But Prince Bismarck did not keep his promise. The appeals of Schleswig to vote on this crucial question he never answered. He finally revoked his promise altogether.

King Edward boldly but ineffectually appealed to the British Foreign Secretary some fifty years ago to hold Germany to her word. Tenaciously did he press in the years that followed the claim of Schleswig to the holding of a plebiscite. He brought upon himself the wrath of the ex-Kaiser William II. on that arrogant potentate's accession to his Throne, by urging the redress of Schleswig's wrongs.

There was no result then, save an outburst of the ex-Kaiser's anger. But King Edward's chivalric championship of Schleswig ultimately won the day, though not in King Edward's lifetime. The peace of Versailles of 1919, which was the outcome of the recent terrible war, righted Schleswig's wrongs on the lines that King Edward had urged. Schleswig, under a clause of the treaty of Versailles, was accorded a plebiscite, and in 1920 all but a fraction of the province reverted to Denmark.

Sympathy with France.

I have told a similar story on a greater issue. I have shown the intensity of King Edward's desire at the end of the last century that Germany should voluntarily give back to France in the interests of European peace, the provinces of Alsace and Lorraine. In spite of his German kinship, King Edward assimilated very early a lasting sympathy with France—with French sentiment and with French people. Prince Bismarck in 1871 made a tragic error when he outraged French pride by robbing France of her two cherished provinces of Alsace and Lorraine. This wrong King Edward sought to persuade Germany to redress—alas! in vain. Here, again, the Treaty of Versailles in 1919, which gave Alsace and Lorraine back to France was faithful to the spirit of King Edward's pacific counsel offered many years before.

Many and Varied Interests.

But King Edward's enlightened interests ranged over home as well as foreign affairs. He played an active part at the end of the last century in efforts to improve the housing of the people and to make for aged persons due provision when they were past work. I might cite, too, evidence of King Edward's profound interest in medical research. He anxiously hoped for the discovery of cures of such scourges of the human race as cancer, consumption, and leprosy.

I am now writing my second and last volume which deals with King Edward's short reign of nine and a quarter years. No Sovereign of this or any country had served so long an apprenticeship as Heir to the Throne. Yet of all our thirty-six Sovereigns since the Norman conquest, only three have reigned for a briefer space than King Edward. But save, perhaps, in the case of King Henry V., who had a few months' longer struggle, no King's popularity is likely to claim more general attention from history.

Joy in Life.

King Henry V. is the only happy hero among the kings in Shakespeare's great royal gallery. Shakespeare's other kings come to tragic ends, owing to flaws in their characters. (Shakespeare is only in part responsible for the portrait of King Henry VIII.)

King Edward was not a great general like King Henry V. King Henry V was the conqueror rather than the friend of France. King Edward, on the other hand, has to his credit the heroic aid which he rendered to the linking together of England and France in bonds of amity and good understanding. But King Edward resembles Shakespeare's only happy royal hero in many notable respects—in his joy in life, in his patriotism, in his broad humanity, in his expansive sociability, and, perhaps, at some points in his love of pleasure and youthful enjoyment of a practical joke.

* *A talk from London*

Endurance

OUR greatest athletic test, the Oxford and Cambridge University Boat Race, turns our thoughts annually to the fruits of endurance. The story of the hard and long training by members of the crews, individually and collectively, under rigid discipline acts as a *morale* and simile to the pathway of all achievements in life. Each member of the crew knows that success depends upon him personally, for only by the perfection of each member of the crew can harmony of the whole be achieved. The history of past successes spurs them on, ever with the aim to do "better" than the past "best."

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3.30–[illegible]—*Programme S.B. from London*
8.30–9.0.—Service conducted by The Rev. A. F. SIMPSON, M.A., Castle Street Congregational Church
9.0–10.30.—*Programme S.B. from London*

MON., March 30th, WED., April 1st, SAT., April 4th.

3.0–4.30.—Concert. Women's Topics.
[illegible] CHILDREN'S CORNER
6.30–7.0. Mr. Lloyd Martin, Chairman of East of Scotland Bookkeepers' Association, on "Preparation for Winter Quarters" (5). (Monday.)
7.0 onwards.—*Programme S.B. from Glasgow*

TUESDAY, March 31st.

3.30–4.30. Kinnaird Hall Picture House Orchestra.
5.15–6.0.—CHILDREN'S CORNER.
[illegible]
7.0–11.0. *Programme S.B. from London.*

THURSDAY, April 2nd.

3.30–4.30. Kinnaird Picture House Orchestra.
4.30–5.0. } Recital of New Gramophone
6.0–6.30. } Records.
[illegible]
6.35–11.0. *Programme S.B. from London.*

FRIDAY, April 3rd.

3.30–4.30.—Kinnaird Picture House Orchestra.
5.15–6.0. CHILDREN'S CORNER.
6.40–6.55.—Major J. Eddington Aitken. Rags and Bones—An Industrial Topic.
S.B. to Scottish Station
7.0–7.30.—*Programme S.B. from London*
MADELINE MATTHEW (Soprano)
BELLA D. CRAIG (Contralto).
A. H. DYER (Tenor)
A. S. BROWN (Baritone).
DNA D. SMALL (Violin)
JESSIE G. POWRIE (Elocutionist).
ERNEST WIGHTON (Pianoforte).
7.30. Quartet
"Mary" ... ... *Richardson* (3)
A. H. Dyer
"Bonnie Wee Thing" *Fox*
"The Nameless Lassie" (... *Mackenzie* (2)
Bella D. Craig
[illegible] *Alice Buxton*
"Ilka Bude o' Grass" *John Watson* (3)
Jessie G. Powrie
The Depootation" ... ... *Robert Ford*
Madame Matthew and A. H. Dyer.
"Huntingtower" ... *arr. W. H. Marfield* (2)
A. S. Brown.
Scots, Wha Hae" ... ... *Burns*
Scotland Yet" *P. Macleod*
Edna D. Small.
"Echoes From Ayrshire" *James Blair*
Madeline Matthew.
"Cam Ye By Athoil?" *Neil Gow, Junr.*
"Down the Burn" *arr. Glendhill* (2)
Ernest Wighton.
"Scotland" ... ... *Anon*
Quartet.
"The Burnie Rins Sae Clear" *Swinton*
Jessie G. Powrie.
"Jamie Douglas" ... *Old Scotch Ballad*
A. H. Dyer.
"Love's To-Morrow" ... ... *Hawie*
"Mountain Lovers" *Squire* (1)
Bella D. Craig.
"The Silver Lute" *V. Monti* (5)
"The Sands o' Dee" ... *Frederick Clay*
A. H. Dyer and A. S. Brown.
"The Moon Hath Raised" *Benedict*
Madeline Matthew
"Love's Own Kiss" ... ... *Ogden Hartley*
"Till Dawn" ... ... *Lowe*
9.30–10.0.—*Programme S.B. from London.*
10.0. Jessie G. Powrie.
"McGinty" ... ... *Anon.*
Edna D. Small.
"Czardas" ... ... *V. Monti*
Intermezzo, "In a Persian Garden" *Ketelbey*
A. S. Brown.
Selected.
10.30.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3.0–5.30 *Programme S.B. from London*
8.30–9.0.—Religious Service conducted by the Rev. JOSEPH PICKTHALL, M.A., LL.D., D.D., of Augustine Congregational Church, [illegible] by the Church Choir, under the direction of Mr. JAMES B. NAIRN.
Introit, "Lead Me, Lord"
Prayer
Hymn, "Praise, My Soul, the King of Heaven"
Anthem, "Glorious is Thy Name."
[illegible]
Hymn, "Now Thank We All Our [illegible]"
9.0–10. *Programme S.B. from London.*

MONDAY, March 30th.

3.0–4.0.—The Station Pianoforte Trio
5.0–6.0.—CHILDREN'S CORNER
7.0–9.40.—*Programme S.B. from London*
9.40.—Dr. R. W. LIVINGSTONE, *S.B. from* [illegible] Local News.
10.0–10.30.—*Programme S.B. from London*

TUESDAY, March 31st.

[illegible] *S.B. from London*
3.0–4.0. The Station Pianoforte Trio
5.0–6.0. CHILDREN'S CORNER
[illegible] *Programme S.B. from London*

WEDNESDAY, April 1st.

3.0–4.0.—The Station Pianoforte Trio
5.0–6.0. CHILDREN'S CORNER
7.0–10.10. *Programme S.B. from Glasgow*
10.10–10.15. Mr. J. S. CHISHOLM [illegible] Cultural Talk. Local News.
10.20–10.30. *Programme S.B. from Glasgow*
10.30–11.0.—EXPERIMENTAL TRANSMISSION. *S.B. from London*
11.0–12.0. THE ROMANY REVELLERS, from the Lansdell Palais de Danse

THURSDAY, April 2nd.

11.30–12.30.—Gramophone Records.
3.0–4.0.—The Station Pianoforte Trio
5.0–6.0. CHILDREN'S CORNER
6.35–8.0.—*Programme S.B. from London.*
8.0–8.20.—Lady MARGARET SACKVILLE Lecture Recital on "Scottish Ballad. *S.B. to other Stations*
8.20–11.0.—*Programme S.B. from London.*

FRIDAY, April 3rd.

3.0–4.0.—The Station Pianoforte Trio.
5.0–6.0. CHILDREN'S CORNER.
6.40. Major J. Eddington Aitken. *S.B. from Dundee*
7.0. WEATHER FORECAST and NEWS. *S.B. from London.*
PERCY SCHOLES *S.B. from London.*
Local News.
LUCY ROMAIN (Soprano)
In a Recital of Operatic Arias.
ELDER CUNNINGHAM (Bass-Baritone).
CHESTER HENDERSON (Solo Violoncello)
THE EDINBURGH GAELIC QUARTET
ANNABEL CURRIE,
ISA M'INTOSH
ADAM JOHNSTON,
J. J. CURRIE.
7.30. Lucy Romain
"My Strength is Spent" (The Taming of the Shrew") *Goetz*
"They Call Me Mimi" ("La Bohème") *Puccini*
7.40. Chester Henderson.
Recueillement" ... ... *Popper*
"Serenade" *Pierne*
7.50. Elder Cunningham
The Lute Player" ... *Aitken*
Sandown" ... *A. Carlyle* (3)
"The Ould Side Car" ... *Dix*

(*Continued in column 1 page 45.*)

Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

2.0–5.30. }
8.30–10.30. } *Programme S.B. from London*

MONDAY, March 30th, and WEDNESDAY, April 1st.

3.0–3.30. } Music relayed from the Majestic
4.0–4.30. } Picture House
[illegible]
5.15–6.15.—CHILDREN'S CORNER.
6.40.—Boy Scouts' Talk (Wednesday).
7.0–10.30.—*Programme S.B. from London.* (Monday.)
7.0–10.30. *Programme S.B. from Leeds Bradford.* (Wednesday.)

TUESDAY, March 31st, and THURSDAY, April 2nd.

[illegible]
[illegible]
3.30–4.0.—WOMEN'S HALF HOUR
5.15–6.15.—CHILDREN'S CORNER
6.35.—Agricultural Bulletin and Market Prices. *S.B. from London* (Thursday)
7.0–11.0. *Programme S.B. from London.*

FRIDAY, April 3rd.

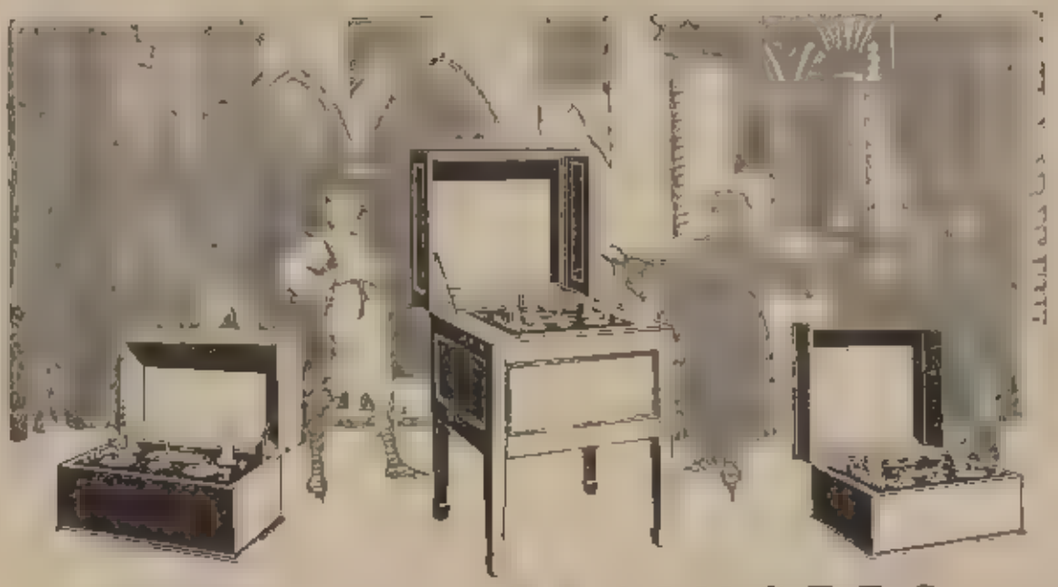
3.0–3.30. } Music relayed from the Majestic
4.0–5.30. } Picture House
3.30–4.0. WOMEN'S HALF HOUR.
5.[illegible] CHILDREN'S CORNER
7.0–7.30. *Programme S.B. from London.*

Popular Vocal and Instrumental Night.

7.30. JOHN H. SIGALL (Solo 'Cello)
Nocturne, Op. 9, No. 2 ... ... *Chopin*
Minuet in G ... ... *Beethoven*
7.40. HERBERT TINN (Tenor)
"The Road o'Roughraan" *Connaught Clark*
Nirvana" ... ... *Stephen Adams* (1)
7.50. MARY FOSTER (Soprano).
"As I Went a Roaming" *May H. Brahe* (5)
"King, Joyous Bird" *Montague Phillips*
8.0. FAWCETT EVANS (Entertainer).
In Selections from his Repertoire
8.5 LANCELLE HAMLYN (Baritone)
The Sun- *Montague Phillips*
[illegible] *Graham* (3)
"The Curtain Falls" ... ... *D'Hardelot*
8.25. DAVID MILNER Banjoist
Dandy Fifth" ... ... *Parland*
[illegible]
"Wave Crest" ... ... *D. Milner*
"Mama's in the Cold Ground" *arr. D. Milner*
8.35. Herbert Tinn.
"Come into the Garden, Maud" *Balfe*
"At Dawning" *Cadman* (1)
8.45 John H. Sigall.
Salut d'Amour" ... ... *Elgar*
La Cinquantaine" ... *Gabriel Marie*
Simple Aveu" ... ... *Thome*
9.0 Mary Foster.
"The Lament of Isa" ... ... *Bantock*
"The Lass with the Delicate Air" ... *Arne*
9.10. Fawcett Evans
In Selections from his Repertoire.
9.20. Lancelle Hamlyn
"She Alone Charmeth My Sadness" *Gounod* (1)
"Blow, Blow, Thou Winter Wind" *Sargent* (1)
9.30–10.0.—*Programme S.B. from London.*
10.0. Herbert Tinn.
Good Company ... *Stephen Adams* (1)
"O That We Two Were Maying" *Nevin*
10.10. Cappelle Hamlyn
"I Fear No Foe" ... ... *Pinsuti*
"The Tavern Song" ... *Howard Fisher* (1)
"Toreador Song" ("Carmen") ... *Bizet*
10.20. David Milner.
Gavotte ("Mignon") ... ... *Thomas*
"Bark, Hark, the Lark" ... *Schubert*
"Galopade" ... ... *Commeyes*
10.30.—Close down.

SATURDAY, April 4th.

3.0–3.30. }
4.0–4.30. } Gramophone Records.
3.30–4.0.—WOMEN'S HALF HOUR.
5.15–6.15.—CHILDREN'S CORNER.
7.0–12.0.—*Programme S.B. from London.*



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Proprietors: Metropolitan-Vickers Electrical Co. Limited

Leeds—Bradford Programme.

2LS 346 M. 310 M

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3.0–5.30 *Programme S.B. from London*
6.15-9.0.—Service relayed from Horton Lane Congregational Church, Bradford. Address by The Rev. T. OLIVER HANSFORD
9.0–10.30. *Programme S.B. from London.*

MONDAY, March 30th.

11.30–12.30. Gramophone Recital by *Moses Barita*. 'The Evolution of Opera' (V).
[illegible] 3.45.—The Stamm Trio
[illegible] 0.0. CHILDREN'S CORNER.
6.0–6.15.—'Teens' Corner
6.40–6.45.—An Appeal for the National Institute [illegible] by H. S. Gaga.
[illegible] 10.0 —*Programme S.B. from London*

TUESDAY, March 31st.

[illegible] 12.30.—Gramophone Records.
[illegible] 0 Isaac Freedman and his Orchestra relayed from the Theatre Royal Picture House, Bradford.
[illegible] WOMEN'S HALF HOUR.
[illegible] 6.0.—CHILDREN'S CORNER
6.0–6.15. 'Teens' Corner
[illegible] *Programme S.B. from London*

WEDNESDAY, April 1st

[illegible]
[illegible] Orchestra, relayed from the Scala Theatre, Leeds.
[illegible] CHILDREN'S CORNER
[illegible]
[illegible] by the Sunbeam Band.
[illegible] *S.B. from London*
7.30. **"Yorkshire Evening News" Concert.**
S.B. to Hull and Sheffield
Arranged and Directed by
CECIL MOON
EMILY BREARE (Soprano).
DOROTHY PARKINSON (Contralto).
SAM HEMPSALL (Tenor).
HARRY BURLEY (Bass).
JACK ALLERTON } (Entertainers).
HARRY ADDISON }
CECIL MOON (At the Piano).
OVER HILL AND DALE."
I.—"In the Woods."
II.—"On the Coast."
III.—"In High Hall."
IV.—"The Village Fair."
9.30–10.0.—*Programme S.B. from London.*
10.0.—Concert (Continued).
11.0.—Close down.

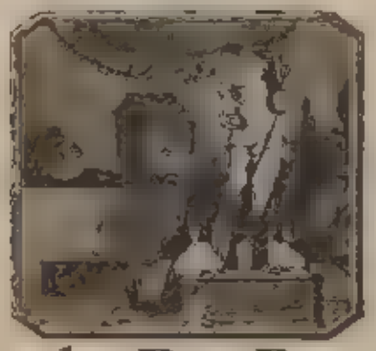
THURSDAY, April 2nd.

11.30–12.30.—Gramophone Records
2.30–4.0.—Isaac Freedman and his Orchestra.
4.45–5.15. WOMEN'S HALF HOUR
5.15–6.0. CHILDREN'S CORNER
6.0–6.15.—'Teens' Corner
6.35–11.0.—*Programme S.B. from London.*

FRIDAY, April 3rd.

11.30–12.30.—Gramophone Records.
3.30–4.0.—A Talk to Local Schools.
4.0–5.0. Signor Calamari and his Orchestra.
5.[illegible]–6.0. CHILDREN'S CORNER
6.0–6.[illegible] 'Teens' Corner
6.40. [illegible]nts' Corner—Glashoughton Scouts' Band
[illegible]—*Programme S.B. from London.*
[illegible] [illegible] (Soprano).
RISPAH GOODACRE (Contralto).
ERNEST PLATTS (Baritone).
COLLIN SMITH (Cello).
ALLAN SMITH (Violin).
IVY SMITH (Piano).
7.30. The Trio
Hungarian Dances, Nos. 7 and 6 *Lachner*
7.37. Ernest Platts.
Selected Song
7.45. Collin Smith.
Ballade . . *Faure*
Tarantella . . *Piatti*

(Continued in column 1, page 48.)



Exit the Dry Battery!

THEORY and practice—even in wireless—cannot always be said to progress hand in hand. Apparatus or circuits which accord up to all the laws of physics or electricity should perform perfectly frequently fail to function as they should. Such a case in point is the use of Dry Batteries with Dull Emitters.

* * * * * *

When the first Dull Emitters were placed on the market a new era was prophesied in which dry batteries would take the place of accumulators. That at present, there is no likelihood of this being realised must be apparent to all clear-thinking wireless enthusiasts.

* * * * * *

Time and again it has been proved that unless the dry battery is very large and consequently expensive it cannot possibly cope with the requirements of several Dull Emitters in use at one time. You should remember that the working of a Valve—whether rectifying or amplifying—is a very delicate operation. The filament current must be absolutely constant, otherwise electron emission will vary and upset the whole balance of the Receiver

* * * * * *

Dry batteries are not built to give a constant output—they were originally developed for ringing bells and other intermittent work. They have to generate their own electricity, and in so doing are apt to polarise. Their output fluctuates: at first it is high and then it falls off. All the time you need to keep constantly adjusting the rheostats to be getting the best results.

* * * * * *

But compare them with the small accumulator No matter whether you use an accumulator for five minutes or five hours its output is perfectly constant. It does not generate its own electricity it merely stores it against demand. For economy, too, the little portable accumulator stands supreme A small initial cost and a few coppers every few weeks is all you need to spend if your Set is equipped with Wuncells.

This simple explanation will prove to you why the Wuncell—designed to operate from an accumulator—is able to give results which for sensitiveness, purity of tone and volume, are far away ahead of ordinary Dull Emitter Valves. Cossor users will naturally expect great things from the Wuncell, and they will not be disappointed.

Prices:

W 1 For Detector or L.F. Amplifier
W 2 Wire-wound for ultra-delicate reception
18/- each

*W R 1 Corresponding to W 1
*W.R.2 Corresponding to W 2
20/- each

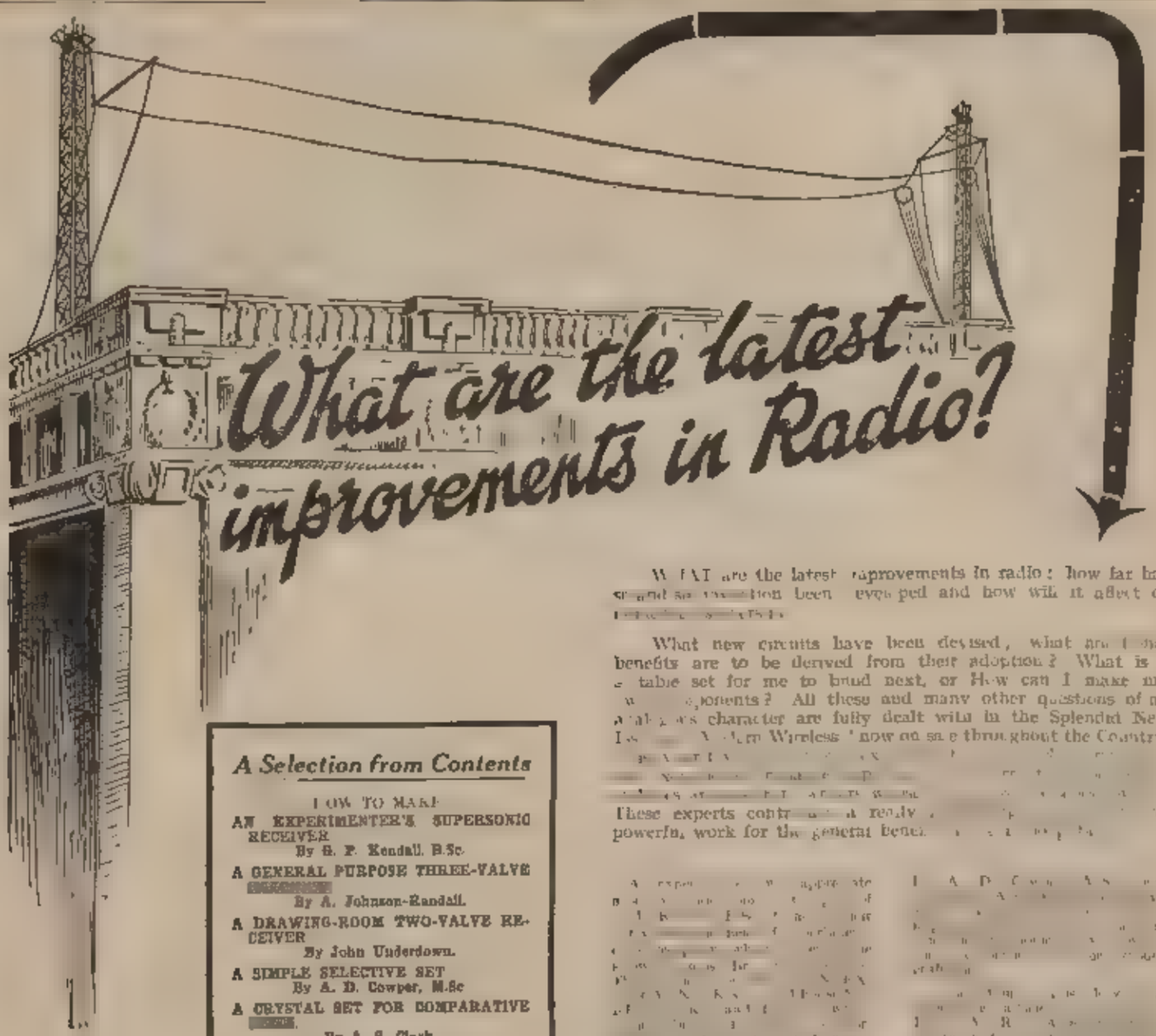
Operating Instructions: 3 Volts (1 Dry Cell) Filament voltage. No Filament current consumption. 3 amps. hours. H.T. voltage 30 to 80 volts.

*Fitted with internal resistance. Can also be used in 4 volt accumulator circuits, without any alteration.

Cossor Dull Emitter Wuncell Valves

Advertisement of A. C. Cossor Ltd. Highbury Grove, N.5

Gilbert Ad. 2477



What are the latest improvements in Radio?

WHAT are the latest improvements in radio? how far has [illegible] been developed and how will it affect or [illegible]

What new circuits have been devised, what are the benefits are to be derived from their adoption? What is a [illegible] table set for me to build next, or How can I make my [illegible] components? All these and many other questions of an [illegible] character are fully dealt with in the Splendid New [illegible] Modern Wireless' now on sale throughout the Country

[illegible]

These experts contribute [illegible] readily [illegible] powerful work for the general benefit [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

A Selection from Contents

HOW TO MAKE
AN EXPERIMENTER'S SUPERSONIC RECEIVER
By S. P. Kendall, B.Sc.

A GENERAL PURPOSE THREE-VALVE [illegible]
By A. Johnson-Randall.

A DRAWING-ROOM TWO-VALVE RECEIVER
By John Underdown.

A SIMPLE SELECTIVE SET
By A. D. Cowper, M.Sc

A CRYSTAL SET FOR COMPARATIVE [illegible]
By A. S. Clark.

A SPLIT SECONDARY TUNER.
By John W Barber.

THE ZURICH BROADCASTING STATION
By Capt. Plugge, B.Sc

USING THE POTENTIOMETER.
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MODERN WIRELESS

EDITED by JOHN SCOTT-TAGGART, F.Inst.P., A.M.I.E.E.

Advt. of The Radio Press, Ltd., Bush House, Strand, London, W.C.2

Liverpool Programme.

6LV 315 M

Week Beginning Sunday, March 29th.

SUNDAY, March 29th

3.0- 5.30. *Programme S.B. from London*
5 [illegible] Simple Service relayed from St. James' Church, Toxteth. Address by The Rev. W. R. MILLER, M.A., B.D.
9.0-10.30. —*Programme S.B. from London*

MONDAY, March 30th

11.0-12.0. Mid-day Concert.
1.30-4.30. Gaillard and his Orchestra, relayed from the Scala Super-Cinema.
[illegible] 6.30. CHILDREN'S CORNER.
7.0-10.30.—*Programme S.B. from London.*

TUESDAY, March 31st.

[illegible] WOMEN'S HALF-HOUR.
4.0-5.0.—The "State Brighter Liverpool" Band, relayed from the State Café.
5.0-6.30. CHILDREN'S CORNER.
7.0-11.0. *Programme S.B. from London*

WEDNESDAY April 1st.

11.0-12.0 Mid-day Concert
3.30-4.30 Gramophone Lecture by Messrs. [illegible]
[illegible] CHILDREN'S CORNER
7.0-10.30. *Programme S.B. from London.*

THURSDAY, April 2nd.

3.30-4.0 WOMEN'S HALF-HOUR.
4.0-5.0. Gaillard and his Orchestra.
5.30-6.30. CHILDREN'S CORNER
6.30-11.0.—*Programme S.B. from London.*

FRIDAY, April 3rd.

3-3.45 Transmission to Schools.
4 [illegible] The "State Brighter Liverpool" Band
5.30-6.30. CHILDREN'S CORNER.
6.40-7.30. *Programme S.B. from London.*

"Noson Cymreig."

THE LIVERPOOL CYMRIC VOCAL UNION
THE STATION ORCHESTRA
Under the Direction of
FREDERICK BROWN

8.30. Orchestra.
Rhythmic Overture ..... *Hopkin Evans*
Reminiscences of Wales ..... *arr. Godfrey*
8 [illegible]
[illegible] ..... *Parry*
Selection ..... *Faris*
D. Lewis, "Nos Mawrth" ..... *Davies*
Chorus, "Nyni Yw'r Mis Mwyn" ..... arr. by *G. Grenf*
Folk Song, "Bobby Shafton" ..... *arr. Whittaker*
J. Cronow, "The Bell at Sea" ..... *Adams*
Fantasia, "Ar Hyd Y Nos" ..... *Parry*
Part Song, "Anwyl yw Cymru" ..... *Bryan*
H. Burgess, "Blow, Blow, Thou Winter Wind" ..... *Sir*
D. J. Lewis, "Oni Byddain Haf O Hyd" ..... *Ivor*
Chorus, "Y Percennin" (Soloist: W. [illegible] ..... *Parry*
J. Cronow, "Oberon" ..... *Bizet*
H. Burgess, "Arglwydd Arwain" ..... *Lloyd*
Chorus, "Crossing the Plain" ..... *Malcolm Price*
9.5. Orchestra.
March Rhythm ..... *Coates*
9.30-10.0.—*Programme S.B. from London*
10.0. Orchestra
Three Famous Pictures ..... *Hans Wood*
Overture, "The Merry Wives" ..... *Nicolai*
[illegible] God save the King.

SATURDAY, April 4th

3.0-4.0. Mr. Ellingford's (City Organist) Organ Recital, relayed from St. George's Hall.
[illegible] 6.30.—CHILDREN'S CORNER.
7.0-10.0. *Programme S.B. from London.*

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and
POWER IN OPERATION

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Filament current	0.35 amp.
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USE B.T.H. VALVES AND MAKE SURE OF GOOD RESULTS

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B.T.H. RADIO VALVES

Made in Rugby, England

Note new reduced prices of all types

Associated Thomson-Houston Co. Ltd. 2173

Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3.0- 4.30 *Programme S.B. from London.*
6.0 The Boulevard Novelty Orchestra.
7.0 [illegible] SERVICE.
Relayed from St. Mary's, Nottingham.
Hymn. Words and Music of Him Who [illegible] (Oxford Tunes).
Psalm 23, followed by Lesson, Creed [illegible] Prayers.
Anthem "O Saviour of the World" (Gounod).
Address The Rev. Canon THOMAS [illegible], D.D.
Hymn [illegible], Lovers of My Soul [illegible] Advent.
9.0-10.0 *Programme S.B. from London.*

MONDAY, March 30th.

11.30-12.30 [illegible] (Records).
3.0-4.30 The Scala Picture Theatre Orchestra. Conductor, Andrew Jamieson.
4.30-5.0 WOMEN'S HOURS.
5.0-6.0 CHILDREN'S CORNER.
6.0-6.30 Stock Exchange Prices.
6.35-7.0 [illegible] MELODY Hour, Elsie Maynell [illegible] Dance Music.
7.0-11.0 *Programme S.B. from London.*

TUESDAY, March 31st.

11.0-12.30 [illegible] Records.
Selection Musical Items.
3.30-4.30 Dance Orchestra. Conductor, [illegible].
4.30-5.0 WOMEN'S HOURS.
5.0-6.0 CHILDREN'S CORNER.
6.0-6.35 Time Signals.
6.35-7.0 Mr. [illegible] Lawrence, M.A., "The Music of [illegible]."
7.0-11.0 *Programme S.B. from London.*

WEDNESDAY, April 1st.

11.30-12.30 [illegible] Gramophone Records.
3.30-4.30 Dance Orchestra.
4.30-5.0 WOMEN'S HOURS.
5.0-6.0 CHILDREN'S CORNER.
6.30-6.35 Time Signals.
7.0-11.0 *Programme S.B. from London.*

THURSDAY, April 2nd.

11.30-12.30 [illegible] Records.
3.25-3.45 Scala Picture Theatre Orchestra. Mr. E. L. [illegible], M.A., The Story of Robin Hood.
3.45-4.45 The Scala Picture Theatre Orchestra.
5.0-6.0 CHILDREN'S CORNER.
6.0-6.35 Toy Shop Corner.
6.35-11.0 *Programme S.B. from London.*

FRIDAY, April 3rd.

11.30-12.30 [illegible] Gramophone Records.
3.30-4.30 Dance Orchestra.
4.30-5.0 WOMEN'S HOURS.
5.15-6.0 CHILDREN'S CORNER.
6.20-6.35 Toys Corner.
6.35-6.55 Mrs. F. E. Simpson, "Life in Kenya Colony."
7.0-7.30.—*Programme S.B. from London.*

A Ballad Concert.

LUCY GODWIN (Soprano).
MABEL LINWOOD (Contralto).
ANGUS MICHIE (Baritone).
MERCIA STOTESBURY (Solo Violin).
WALTER TODD (Entertainer).

7.30. Angus Michie.

The Lute Player	*Dessaur*
"I Will Sing of Thee"	*Schumann*

Mercia Stotesbury.

Sonata in D	*Handel*

Muriel Linwood.

"The Hindoo Song"	*Bemberg*
"The Fuchsia Tree"	*Quilter*
"It Was a Lover and His Lass"	*Quilter*

Walter Todd.

"The Art of Entertaining"	*Grey* (3).
"My Baby Bonnet"	*Sharp* (13)

Lucy Goodwin.

"Barbara Allen" / "Over the Mountains"	*Quilter*

(Continued in column 1, page 45).

The tone is in the mouth of the horn, and not in the box.

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LONDON N W 1
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Stocked by the Best Radio Dealers. Packed in tin with silver cats-whisker. Insist on Neutron in the Black and Yellow Tin. If unable to obtain, send 1/6 with dealer's name and this wonderful crystal will be mailed by return.
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Concert Tested and Guaranteed Radio Crystal
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144, Theobald's Road, London W.C.1.
Museum
Manufactured by
Southampton Row
Museum
The Crystal with Valve Power
NEUTRON

Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, March 25th.

SUNDAY, March 29th.

[illegible].—*Programme S.B from L*[illegible]
8.15-9.0. Popular Sunday Evening Service: Relayed from the [illegible]
Address by The Rev. T WILKINSON RIDDLE, Pastor of George Street Baptist Church
9.0-10.30.—*Programme S.B. from London.*

MONDAY, March 30th, and WEDNESDAY, April 1st.

11.30-12.30. Gramophone Records
1.30-4.30.— Ernest Manning and his Orchestra relayed from the [illegible]
[illegible] WOMEN'S TOPICS
[illegible] CHILDREN'S CORNER
6 onwards. *Programme S.B from London*

TUESDAY, March 31st.

3.30-4.30. Ernest Manning and his Orchestra.
5.0-5.30. WOMEN'S TOPICS
6.30-6.50. CHILDREN'S CORNER
6.50. Boy Scouts Bulletin
7.0-11.0.—*Programme S.B. from London.*

THURSDAY, April 2nd, and SATURDAY, April 4th.

4.0-5.0. Albert Fairbrook and [illegible] Trio, relayed [illegible]
[illegible] WOMEN'S TOPICS
6.30. CHILDREN'S CORNER
6.35-6.55.— *Programme S.B. from London*
[illegible]
7.0 onwards. *Programme S.B. from London*

FRIDAY, April 3rd.

[illegible] Talk to Schools: Mr W Wor[illegible]
[illegible] Music. Interval [illegible]
[illegible] Arnold Pa[illegible]
[illegible]
[illegible] WOMEN'S TOPICS
[illegible] CHILDREN'S CORNER
6.45-[illegible] Dr S[illegible] Wo[illegible] Mr Personal [illegible] [illegible] the Late [illegible]
7.0-7.30 [illegible] *Programme S.B from London*

Request Night.

BAND OF H.M. ROYAL MARINES
PLYMOUTH DIVISION
(By permission of Col. Comm. F. C Edwardes and Officers R.M.)
Director of Music
Lt. P. S. G. O'DONNELL, M.V.O

7.30.—March, "Carnival Parisien" ..... *Popy*
Selection, "Carmen" ..... *Bizet*
7.50. KATHLEEN DRAKE (Soprano)
"Valse Song" ..... *Gounod*
From the Land of the Sky Blue Waters ..... *Dvorak*
8.0. "HISTORY REPEATS ITSELF"
A Duologue by Dawson Milward.
General Sir Rupert Kenneth, K.C.B. EDWIN BIRCH
Arlean Kenneth (His Daughter) ELSIE ELGAR
8.20. The Band
"Preludium" ..... *Järnefelt*
Selection, Kaiser ..... *Translateur*
Serenade ..... *Pinsuti*
8.40. [illegible] Birch (Screen Rental)
"The Tempest at Yarmouth" ("David Copperfield").
9.0. Kathleen Drake.
"The Wren" ..... *Lehmann (1)*
Nymphs and Fauns ..... *Bemberg*
9.15. The Band
"In a Monastery Garden" ..... *Ketelbey*
Piccadilly Air" ..... *arr. Grainger*
9.30-10.0.—*Programme S.B. from London*
10.0. Kathleen Drake
"It Was a Lover and His Lass" ... *Coates*
"The Pipes of Pan Are Calling" ..... *Lionel Monckton*
10.10. The Band
Xylophone Solo, "Spangles" ... *C. Ford*
(Played by the Composer)
Selection, "The Street Singer" ..... *Jones*
10.30. God save the King.

Louden Valves

THE Louden Dull-Emitter at 13/6 combines the undoubted economical upkeep of the Dull-Emitter, the low initial cost of the ordinary "bright" valve, and the Silver Clear qualities common to all Loudens.

Its current consumption is only 0.1 amps. which is 1/7th of the consumption of the ordinary type of valve or ¼th of that of the standard Louden. This reduces your accumulator bills correspondingly, so that the small extra first cost is rapidly repaid.

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The price of 13/6 brings a first-class Dull Emitter within the reach of everybody. 13/6 is very little more than you have to pay for an ordinary "bright" valve.

It also has the Silver Clear qualities for which Loudens have justly become famous. Perfectly clear and distortionless reproduction is not the least of its good points.

Ask your nearest retailer for one, as its use is not only a revelation in clear reception but also a revelation in valve economy.

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Louden Dull-Emitter Type F.E.R.1 for detection and L.F. Amplification.

Price 13/6

Type F.E.R.2 for H.F. Amplification.
Filament Volts 5—6
Filament Amps. 0.1

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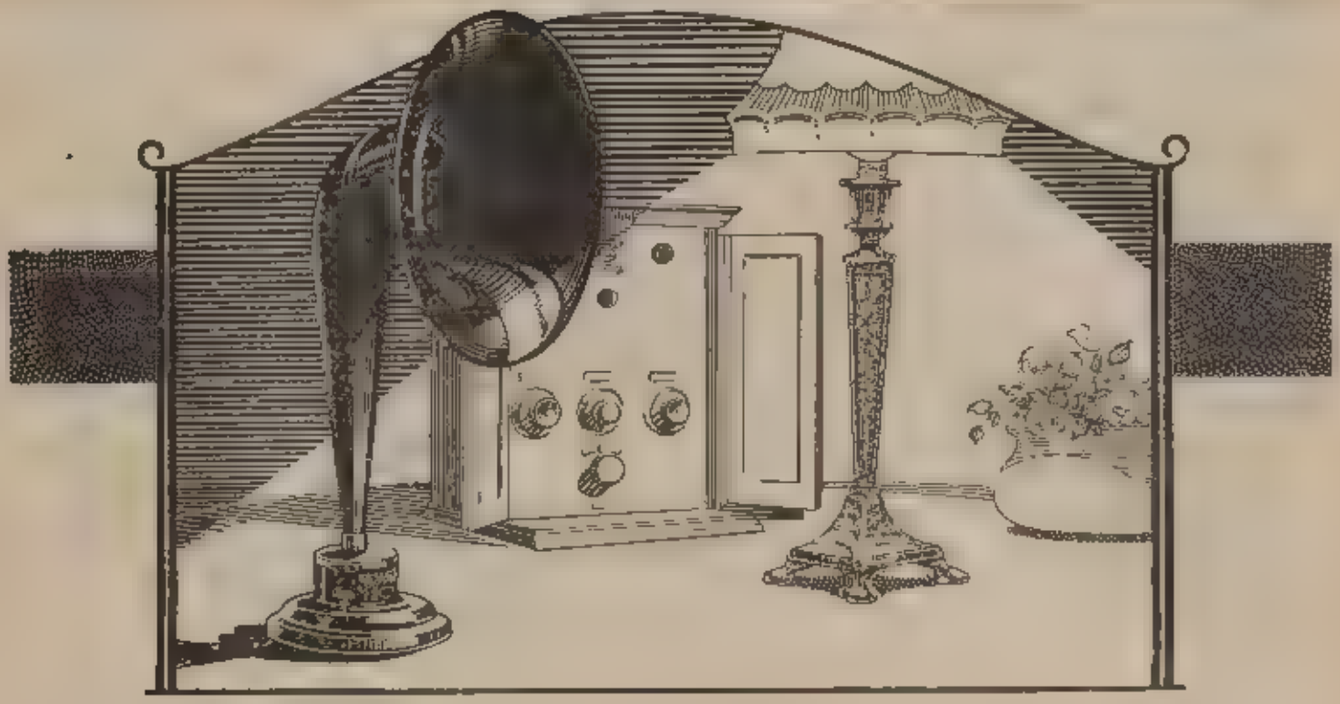

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All good dealers stock the "Sparta." Ask for a demonstration and let your own ears prove how extraordinarily good its reproduction is.

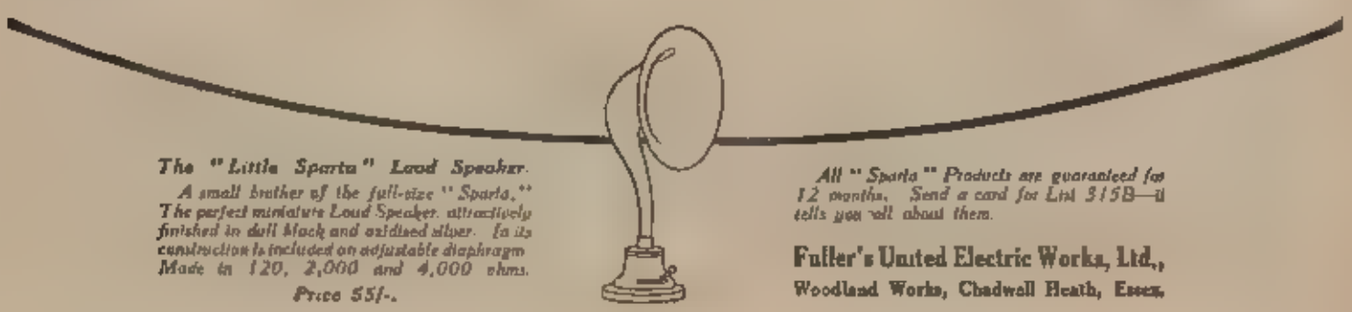
Type "A." - - 120 ohms.
Type "H.A." - - 2,000 ohms.
Type "H.H.A." - 4,000 ohms.
£4 . 15 . 0.

Every component used in the "Sparta" is the outcome of equally careful thought . . . in fact, the co-ordination into one instrument of all the worth-while features in Loud Speaker construction

SPARTA
LOUD SPEAKER

Type "B." 120 ohms, **£5 . 15 . 0.**
Type "H B." 2,000 ohms **£6 . 0 . 0.**
Type "H H B. 4,000 ohms, **£5 . 0 . 0.**

All Type "B" Speakers are characterised by the pure, deep tone velocity. This consists of an ingenious arrangement of blocking condensers which eliminate every trace of harshness resulting in a remarkably pure reproduction of tone



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Price 55/-.

All "Sparta" Products are guaranteed for 12 months. Send a card for List 315B—it tells you all about them.

Fuller's United Electric Works, Ltd.,
Woodland Works, Chadwell Heath, Essex.

Sheffield Programme.

6FL 301 M

Week Beginning Sunday, March 29th.

SUNDAY, March 29th

7 [illegible]10.—*Programme S.B from London*
8.15-9.0 Service by Church Army Crusaders Group No. 1, relayed from St. Paul's [illegible]
9.0-10.30. *Programme S.B. from London*

MONDAY, March 30th, to THURSDAY, April 2nd.

11.30-12.30.—Gramophone Records
4.0-5.0 The Grand Hotel Orchestra, under the direction of L. nte Selmi, relayed from the Grand H[illegible] (Monday)
3.30 & 4.30 { Albert Hall Programme (Tuesday and T[illegible] Gramophone Records (Wednesday).
5.0-7.30 WOMEN'S CORNER
5.30-6.30. CHILDREN'S CORNER
6.10 The Rev. A. R. Johnson The Amateur Print Collector—Baxter Prints (Monday).
7.0 onwards. *Programme S.B. from London* M[illegible]
[illegible]11.0. *Programme S.B from Leeds Beautiful* (Wednesday)

FRIDAY, April 3rd

11.30-12.30. Gramophone Records
4.0-5.30 Orchestral Music relayed from the Grand Hotel
6.0-6.30. CHILDREN'S CORNER
6.40.—Mr. W. Percival Westell, F.L.S., "Wonderland Nature Talks" (I Know a Lark
7.0-7.30 *Programme S.B from London*
"ZY" PLANETS PHOTOGRAPHS
[illegible]
[illegible] "PICNICS" [illegible]
A New Farce in Three Acts
By Victor Smyth

Mr Simpkins, Mr Pollitt ... {Partners of Simpkins and Pollitt} ERIC FOGG, VICTOR SMYTHE
Waiters (Office Boy) ... TOM WILSON
Miss Longley (An International Swindler) D. E. ORMEROD
Mathilda Pollitt (Wife of Pollitt) [illegible] OSMOLE
Barclay (Maid to Princess Sonia) MISS L. HILTON
Dolores (A Mannequin) [illegible]
[illegible] Karl (of a Noted [illegible] Family) ... LAUNCELOT QUINN
Princess Sonia (Princess of [illegible]) HYLDA METCALF
Music Directed by ERIC FOGG
Produced by VICTOR SMYTHE
Assistant Producer D. E. ORMEROD
Musical Numbers.
Mr Pollitt, "Why Can't I?" ... *Brahan*
Dolores, "Nuts In May" ... *Novello*
Prince Karl, "Spare a Little Love" *Gideon* (7)
[illegible]es and Pollitt "If I Gave the World to You" ... *Ascher*
Prince and Princess, "Dancing Flowers" ... *Brahan*
Prince and Sonia, "Romance is Calling" *Novello*
Mr Pollitt, "Wallace of Normandee" [illegible]
[illegible] Scene Salon at Simpkins and Pollitt's, [illegible] Street, [illegible]
[illegible] Time: The Present
[illegible] Acts
[illegible] Acts and
9.[illegible] *Programme S.B from London.*

SATURDAY, April 4th.

4.0-5.0 Orchestral Music, relayed from the [illegible] Hotel
[illegible] WOMEN'S CORNER
5.[illegible] CHILDREN'S CORNER
[illegible] WEATHER FORECAST and NEWS
S.B from London
[illegible] Talk.
[illegible] News
[illegible] *London*

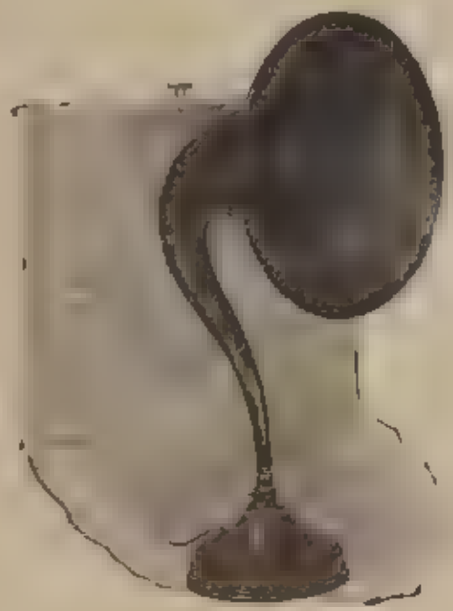
21/- TRUE MUSIC : MINOR :

We do not guarantee that the TrueMusic Minor will work unaided from a crystal set. But several purchasers have, nevertheless, written to us to say that it will do so quite satisfactorily. That is sufficient proof that with one stage of amplification this remarkable Loud Speaker will give results rivalling in tone and volume those of many larger and dearer models.
Ordinary headphone weigh about ½ lb., whereas T.M.C. No. 3 Lightweight Headphones weigh only 6½ ounces. They are, therefore, well worth the extra half crown. (Note that the earpiece attachments do not catch in feminine hair, and the [illegible] tions are 6 ft. long, thus ensuring all-round comfort.)
T.M.C. No. 2A Headphones are 3/- cheaper than the No. 3 Headphones. They are just as good, but slightly heavier, and both give signal power that is "Clear as Crystal"

[illegible] [illegible] [illegible] [

SIEMENS
LOUD SPEAKER

AN IDEAL INSTRUMENT.



Handsome in appearance, unrivalled for clarity and tonal qualities.

By concentrating on a single model we are able to produce a loud speaker of the highest grade, large enough to give ample volume, and yet at a price only a little more than that of miniature instruments.

PRICES:

120 ohms, 42/6. 2,000 ohms, 44/-. 4,000 ohms, 45/-.

Also manufacturers of

SUPER-SENSITIVE HEADPHONES

specially suitable for use with crystal sets and for tuning-in distant stations.

PRICE: 20/-

Resistances 120 ohms, 2,000 ohms, or 4,000 ohms as required.

OBTAINABLE FROM ALL LEADING DEALERS.

SIEMENS BROTHERS & CO., LIMITED,
WOOLWICH, LONDON, S.E.18.

"What can you expect when you didn't look for the name?"

Every super-product sooner or later has its imitations. And British **Ericsson Telephones** have not escaped. Colourable imitations both in appearance and name (but not in efficiency) are being offered the public.

Look for "Ericsson" stamped on each earpiece. If absent the telephones offered you are "continental" imitations.

Back in 1909 the Admiralty adopted **Ericsson British Telephones** *as standard.* In 1917 in the gruelling tests of war the R.A.F. did the same. Their efficiency both as regards sensitivity and robustness secured this distinction. Since then we have immensely improved their sensitivity and to-day they stand supreme as "The World's proved best Telephone." Prices at all good dealers:

120 ohms
2,000 ,,
4,000 ,,
22/6

A Few Ericsson Headphone Virtues.

Clarity of reception for Speech and Music.
The utmost volume procurable.
Long life at maximum efficiency.

Write to-day or apply to our agents for literature treating on our receiving sets, Super Tone Loud Speaker and trolley parts.

The British L.M. Ericsson Mfg. Co., Ltd.,
67/73, KINGSWAY, LONDON, W.C.2.

Ericsson (BRITISH) Telephones

BBC — Buy British Goods Only

Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3.0 Reception Service from Stoke

MONDAY, March 30th, to WEDNESDAY, April 1st, and SATURDAY, April 4th.

3.30–4.30 The Majestic Cinema Orchestra

5.0 CHILDREN'S CORNER

6.30 *Programme S.B from London*

THURSDAY, April 2nd.

3.0 Gramophone Records of the Week

5.0 CHILDREN'S CORNER

6.30 *Programme S.B from London*

FRIDAY, April 3rd.

3.0 Time Signal from Greenwich

3.30 Transmission to Schools: Mr W. T. H. Bate, "Plant Life"

4.30–5.30 The Majestic Cinema Orchestra

5.0 CHILDREN'S CORNER

7.0 WEATHER REPORT, LATEST NEWS

7.15 TIME SIGNAL FROM LONDON

An Evening of Short Plays.

7.30 WILLIAM MAUNDER

WINIFRED BAGNALL (Soprano)

FRED DRURY (Tenor)

F. HAROLD MORRIS (Pianoforte)

Winifred Bagnall

"May Morning" ..... *Denza*

"Love's Messenger to Maiden Violet" .....

Fred Drury

"Devon, Dear Devon" ..... *Hamish Wood*

"The Song of Araby" .....

Frederick Clay

7.50. WILLIAM MAUNDER and EDNA GODFREY TURNER

"THE IRISH DOCTOR"

A Farce in One Act by [illegible]

8.20. Winifred Bagnall

"A Birthday" .....

"My Dearest Heart" .....

8.30. F. Harold Morris

Selected

8.40. Winifred Bagnall and Fred Drury

Two Masters Scenes ("Il Trovatore")

Verdi

"Dear Love of Mine" ..... *Georg Thomas*

8.50. William Maunder and [illegible]

"A DAUGHTER'S CHOICE"

(*Donald Ross*)

9.30. Fred Drury

"I Did Not Know" .....

Dan Mc[illegible]

9.45. [illegible]

10.0 Winifred Maunder and Hamish Godfrey

"LOVE IN AN OFFICE"

[illegible]

"RADIO TIMES" READING CASE.

Messrs George Newnes, Ltd. have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

A BRITISH BATTLE CRUISER

H.M.S. REPULSE

On Land and Sea

A Typical Graham Loud Speaking Naval Telephone as fitted on board ships of the [illegible]

Loud Speaking Telephone Apparatus manufactured by **THE HOUSE OF GRAHAM** is used throughout the British Navy and adopted by many Foreign Governments, as also by leading Shipping Companies in all quarters of the Globe.

With over thirty years pre-eminence in every field of Loud Speaker application, the utility, technical efficiency, and reliability of GRAHAM instruments are conclusively demonstrated.

Just as the most exacting requirements of Naval and Maritime experts have been adequately met by production to meticulously accurate standards, so the present-day needs of Radio reception have been fully satisfied in the evolution of the AMPLION Loud Speaker.

The AMPLION [illegible] STANDARD "[illegible]" Model AR.19 at £5 5 0

A Product of The House of Graham

Many patented and therefore exclusive features contribute to the superlative qualities of the AMPLION recognised as the World's Standard Wireless Loud Speaker, and acknowledged as [illegible]

"Better Radio Reproduction."

Obtainable from AMPLION STOCKISTS and Wireless Dealers everywhere

ALFRED GRAHAM & COMPANY

St. Andrew's Works, Crofton Park, London, S.E.4.

[illegible] during broadcasting hours at:

[illegible] 25-6, Savile Row, W.1.

[illegible] 79-87, High St., Clapham, S.W.4

AMPLION

THE CHILDREN'S SET.

There are many parents who would like nothing better than to give their kiddies a Wireless Set. The endless enjoyment that children could obtain from wireless would be worth all the toys in the world. But it must be a set that will not go wrong, that will not require adjustment of any kind and that is not beyond the understanding of children. For the first time this has been done by the discovery of the

R.I. Permanent Mineral Detector Crystal Set.

This wonderful little Set makes things *EVER SO EASY. There is only one knob to turn. No adjustment of any description. Perfect reception always.*

Complete in polished mahogany cabinet. Price **£2-2-0.**

B.B.C. and Chelmsford £2:15 0

GET ONE FOR YOUR KIDDIES to-day, and make them happy for all time.

THE HOME LOUDSPEAKER SET

is the R.I. Two-valve Amplifier and Permanent Mineral Detector.

Its reproduction is crystal clear and true, its volume will fill the largest of rooms and there is absolutely no crystal adjustment or varying results.

The R.I. Two-valve Amplifier in magnificent mahogany cabinet with folding doors, P.M. Detector and only one knob tuning. Price **£12-12-0.**

On the occasion of the recent "Evening Standard" Concert 1,500 people were entertained at Selfridge's and reception was obtained on a crystal and 2-valve combination. (The crystal used was the R.I. new Permanent Mineral Detector.)

Write for Catalogue R T, free on request

View showing how the P.M. Detector is mounted on the panel.

RI LTD.

Contractors to the Admiralty and all Government Departments.

12 HYDE ST. OXFORD ST. LONDON W.C.1

Ask your friends about it.

This year try *the holiday that is different.* Explore new country and enjoy a healthy restful change free from [illegible]

THE NORFOLK BROADS with their [illegible] and old-world [illegible] will [illegible] you. They are [illegible] but for [illegible] consist of [illegible] and lakes [illegible] between Cromer, Lowestoft, Yarmouth and the fine old city of Norwich with its Cathedral and Castle. [illegible] bathing, etc.

You have from us for a week or longer a fully furnished wherry, yacht or motor boat which becomes your floating home, moving when and where you wish, inland, out on the sea. It requires no [illegible] to manage, [illegible] and [illegible] cooking. You only have to enjoy yourself. The cost, including boat, food, etc., averages £4 per head per week.

We will gladly send you full details and help you with information and advice.

Send at once 2d. postage for our 192-page booklet containing over [illegible] of 1,000 perfect wherries, motor boats, houseboats and bungalows, also complete, up-to-date and long article "How to enjoy a Broads Holiday." Also craft on which Canals, Rivers, Thames, Clyde and Lam

ALL OWNERS' CRAFT INCLUDED IN OUR BOOKLET

Train Services, Fares and other information from any L.N.E.R. or L.M.S. Enquiry Office.

BLAKE'S LTD., (Sole Representatives to all Owners), 18, Broadland House, 22, Newgate Street, LONDON, E.C.1.

Made of specially prepared rubber, and covered to a variety of colours, the Dellex Radio Mat resonates to a [illegible] of pure tones and resonance. It also provides a protection to your polished surfaces. Get one to-day.

Dellex RADIO MAT 2/9

DELLEX LTD., 42, BAKER ST., LONDON, W.1.

TALITE CRYSTAL —the best of all.

Look for the little glass tube with the red label.

Letters are constantly being received testifying to the wonderful results obtained from TALITE. The reason is that TALITE is a natural crystal, and is carefully tested before being sold to the public. Every piece is guaranteed to be super-sensitive to any and all, and every spot a live one. Read this extract from a letter just received:

"Bermondsey, S.E.16.

"Although I have tried a dozen different crystals Talite is the best of the lot. The clear sweetness of all tones was wonderful."

From all wireless dealers, price 1/6, or send P.O. direct to

HARDING, HOLLAND & FRY, LTD.,
Chemical Manufacturers and Mineralogists.
52, Queen Victoria Street, London, E.C.4.

Swansea Programme.

SSX 485 M.

Week Beginning Sunday, March 29th.

SUNDAY, March 29th.

3 [illegible] Service from [illegible]

[illegible] [illegible] RATN ASTERSAEL, DSO [illegible]

9.0 [illegible] Service from [illegible]

MONDAY, March 30th.

3.0-4.0. The Castle Cinema Orchestra, removed from the Castle Cinema. Musical Director: Jack Arnold

5.0-5.15. WOMEN'S TOPICS

5.15-6.0. CHILDREN'S CORNER

6.30-6.55 *Programme S.B. from Cardiff*

[illegible] *S.B. from London*

TUES. March 31st, and THURS., April 2nd.

[illegible]

5 [illegible] CHILDREN'S CORNER

6 [illegible] from Cardiff

7 [illegible] *S.B. from London*

WED., April 1st, and SAT., April 4th.

[illegible] The Castle Cinema Orchestra

5 [illegible] WOMEN'S TOPICS. (Wednesday)

[illegible] CHILDREN'S CORNER

6.30 [illegible] *S.B. from Cardiff*

FRIDAY April 3rd

[illegible] The Castle Cinema Orchestra.

5 WOMEN'S TOPICS.

[illegible] CHILDREN'S CORNER

[illegible] [illegible] from [illegible]

7.0 [illegible] *S.B. from [illegible]*

THE FANTASIES CONCERT PARTY
Musical Director, HAROLD WEST.
THE SWANSEA DRAMATIC CLUB.

7.30 [illegible]

[illegible] *[illegible]*

JANE [illegible] Harrison

[illegible] *Keel*

VIDA JONES (Contralto)

Song: "Across My Heart" [illegible]

[illegible]

MAY STANLEY DAVIES (Soprano).

"[illegible] Night" *London Ronald* (5)

"Ferryman Love" ... *Bornhof* (1)

[illegible] HAYES (Solo Violin)

[illegible]

[illegible] *[illegible]*

[illegible]

Songs from [illegible]

JAMES FENTON (Tenor).

"O Mistress Mine" ... *Quilter* (1)

[illegible] *[illegible]*

8.30 [illegible] Weber Duo [illegible]

[illegible] T DAY MOTHER

8.35 HAROLD WEST (Solo Violin)

[illegible] *[illegible]*

Larghetto and Rondo in A Flat No. 3 *[illegible]*

Lilian Morgan (Mezzo Soprano)

"Si Peo[illegible]" *[illegible]*

"There are Fairies at the [illegible] *Del Riego*

Oberon" ... *Lehmann*

The Fantasies.

Plantation Songs.

May Stanley Davies.

"Down in the Forest", *London Ronald* (5)

"Hungry Song" ... *Del Riego*

Ian Stuart.

"Young Love" *[illegible]*

[illegible]

[illegible] Songs.

[illegible]

"[illegible] Love's Old Sweet Song" *[illegible]*

Gladys Hay.

[illegible] *[illegible]*

[illegible] *[illegible]*

[illegible] [illegible] *[illegible]*

[illegible] [illegible] [illegible]

9.[illegible] [illegible] [illegible]

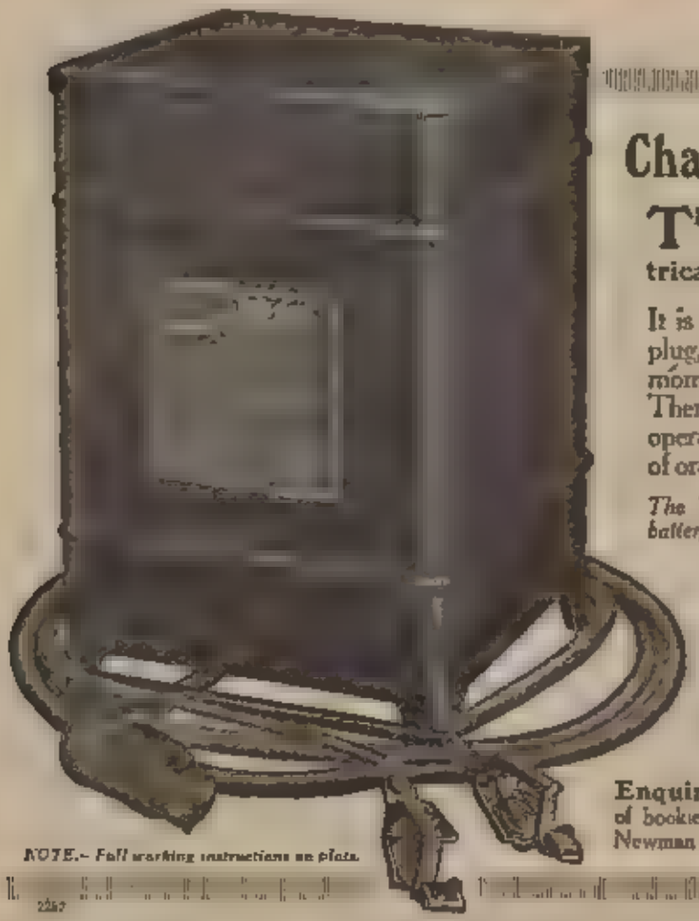
Weather [illegible] ED BOARD LOVE

[illegible] Service

[illegible] [illegible] [illegible]

[illegible] [illegible] [illegible]

[illegible] [illegible] [illegible]



NOTE.—Full working instructions on plate.

2257

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It is connected on one side to any lamp-holder or wall-plug, and on the other to the battery (the work of a moment). It starts charging as soon as it is switched on. There are no chemical or mechanical complications—its operation is purely electrical and there is nothing to get out of order. It requires no attention and can be left on all night.

The Tungar saves expense and trouble, increases the life of your battery, and enables you to charge any time, night or day.

B T-H Tungar

FOR CHARGING BATTERIES ON ALTERNATING CURRENT SUPPLY

Enquire at your local dealer or write for copy of booklet to—The British Thomson-Houston Co., Ltd., Newman Street, Oxford Street, London, W.1

"Broadcasting" Comfort

BERKELEY Comfort is broadcast throughout the entire country and has indeed added to the greater enjoyment of wireless by providing ideal conditions for "listening-in." What can be more delightful than to rest in the luxurious deep-seated comfort of a Berkeley and "listen-in" to the broadcasting concerts and the wireless news?

The universal popularity of the Berkeley increases day by day. Every chair purchased is an eloquent advocate of Berkeley Comfort and Quality. It makes a circle of new friends wherever it goes. Built for ease and comfort, handsome, roomy, and of the greatest durability, Berkeleys are the finest chair value ever offered.

The Berkeley Easy Chair

HAS THE LARGEST SALE OF ANY EASY CHAIR IN THE WORLD.

The frame of the Berkeley is exceptionally strong. It is fitted with long steel-coppered springs in the back, seat, and front edge. The Berkeley has a deep, broad, heavily upholstered arm which is an ever-ready support for the head. The seat also has an independent front edge which adds greatly to the comfort and life of the chair.

CASH PRICE 85/- or 15/- with order and 5 payments of 15/- monthly.

FREE DELIVERY in England & Wales (Scotland 5/- extra).

SOLD ON THE MONEY-BACK PRINCIPLE. Soon after receipt of first payment with your order we send the Berkeley Easy Chair carriage paid in England and Wales (Scotland 5/- extra). If on examination not completely satisfactory, you may return it within 7 days at our expense and we will *refund your money in full.*

WRITE NOW FOR PATTERNS and state your requirements. On receipt of a postcard we will send you post free a complete range of serviceable and artistic designs to choose from with any quotation for the finishing of colouring in your home.

Berkeleys cannot be obtained elsewhere.

H. J. SEARLE & SON, LTD. *Manufacturing Upholsterers,*

(Dept. R.T., 70-78, OLD KENT ROAD, LONDON, S.E.1.

Showrooms 123, Victoria St., Westminster, S.W.1., *and* The Arcade, High Street, Croydon.

Thursday's Programme.

(Continued from page 17.)

[illegible] CHILDREN'S CORNER.
[illegible] Weather Forecast for Farmers.
[illegible] Girl Guides', Girls' Guilds, and Boy Scouts' Bulletins.
[illegible] Ministry of Agriculture's Fortnightly Bulletin. Market Prices for Farmers. *S.B. from London.*
7.0. WEATHER FORECASTS and NEWS. *S.B. from London.*
Radio Society Talk. *S.B. from London.*
Dr. NAIRN. *S.B. from London.*
Local News.

Humour—Orchestra—Recital.

THE STATION ORCHESTRA
Conducted by H. A. CARRUTHERS.
AUGUSTUS BEDDIE, Story Reciter.
MABEL FITZGERALD, Entertainer.
WINIFRED DAVIS, (Soprano).

[illegible] Orchestra.
Overture, "Il Guarany" ..... *Gomes*
[illegible] Mabel Fitzgerald.
A Few Scenes.
"A Comedy Little Girl" ..... *Monckton*
"Arabella" ..... *Brayton Ross*
"Alfred's Mother" ..... *Cecile Port*
[illegible] Orchestra.
Entr'acte, "Amina" ..... *Lincke*
8.[illegible] Augustus Beddie.
Request Recital of
[illegible]
[illegible]
8.[illegible] Orchestra.
Selection, "To Norway in the Naval March," Old Faithful ..... *Eaton Faning*
9.17. Winifred Davis.
The Widow's Song ..... *Owen Thomas*
"Dream o' Day Jill" ("Tom Jones") *F. Norman*
Nursery Rhymes ..... *arr. H. Hughes*
9.[illegible]-11.0. *Programme S.B. from London.*

Leeds—Bradford Programme.

(Continued from page 29.)

[illegible] Doris Kitchener.
"One Fine Day" ("Madame Butterfly") *Puccini*
8.0. [illegible] The Trio.
Selection from Trio ..... *Mackay*
8.0. Ralph Goodacre.
Come Not When I Am Dead ..... *Holbrooke* (5)
"When Jack and I Were Lads" ..... *H. Lohr*
"Farewell to Summer" ..... *Noel Johnson*
8.0. Ivy Smith and Allan Smart.
Duet from Sonata in F ..... *Beethoven*
[illegible] Platts and Ralph Goodacre.
"The Boy is Done" ..... *Hermann Lohr*
9.[illegible] The Trio.
Pastorale in C Minor ..... *Frank Bridge*
9.[illegible] Ernest Platts.
Selected Song.
9.[illegible] Allan Smart.
[illegible] *Piccadilly*
[illegible] *Dusseldorf*
[illegible] Doris Kitchener.
"A Slumber Song" ..... *Somerville*
"[illegible]" ..... *H. Lane*
"My Mother's Song" ..... *Grimshaw* (1)
[illegible] The Trio.
Serenade from "Les Millions d'Arlequin" ..... *Drigo*
Minuet ..... *Beethoven*
Prize Song ..... *Wagner*
9.27. Ralph Goodacre.
"Stella Mia" ..... *Ivy Smith*
9.37. Collin Smith.
Cantilena ..... *Goltermann*
Serenade ..... *Speaks*
Vocal Trio.
"The Queen of the Night" ..... *Henry Smart*
9.[illegible]-10.30.—*Programme S.B. from London.*

SATURDAY, April 4th.

[illegible]
[illegible] CHILDREN'S CORNER.
[illegible]
[illegible] "Monthly Farm [illegible]"
[illegible] Gramophone Records.
[illegible] *S.B. from London.*

The Children's Hour.

Prices.

Loud Speakers.

H.1, 21 inches high. From £5-5-0 to £5-10-0 according to resistance.

H.2, 12 inches high. From £2-5-0 to £2-10-0 according to resistance.

Q. the Loud Speaker de Luxe. £15-15-0 in all resistances.

Headphones.

The famous **Brown** Featherweights now reduced to **20/-** per pair.

THE wonderful clarity of a **Brown** Loud Speaker renders it an easy favourite with the children. And its rugged construction will enable it to survive the rough handling which is inevitable with kiddies playing around the room. No matter whether you choose the homely H.2 or the magnificent Type Q you are assured of the same excellent workmanship. While for volume and tone the patented **Brown** tuned reed system is entirely without equal.

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Showrooms: **19, Mortimer Street, W.1. 15, Moorfields, Liverpool. 67, High Street, Southampton.**

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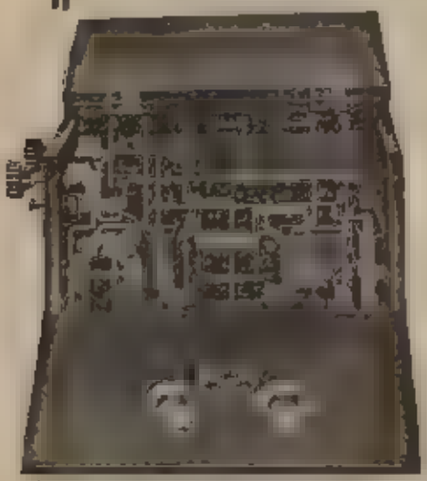
HEADPHONES AND LOUD SPEAKERS

Perfect Loud Speaker Results Through Your Crystal Set

can be obtained by adding a

SUPRATONE 2-VALVE AMPLIFIER.



Can be tuned to two wavelengths and the operation is so simple that a child can manage it. Many expensive valve sets do not give such Clarity, Volume and Stability. It is one of the finest components and with such care that nothing can go wrong.

It is enclosed in a strong and well polished mahogany cabinet and costs but

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gives the best results.

PRICE

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It is perfectly simple to use and will last you a lifetime. It consists of a special non-spill Soldering Iron, with a self-feeding supply of FLUXITE Solder and full instructions, all for 7/6. Write to us if your dealer has not got it.

SOLDERING SET.

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HOME BATTERY CHARGER for Alternating Current.

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Ends Sprains and Swells, Renders Pain etc.

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"POPULAR FALLACIES"

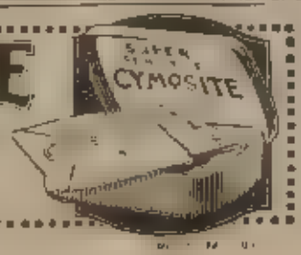
in Engineering, Science, and 24 other branches of knowledge,

by A. S. E. ACKERMANN, B.Sc. (Engineering), M.Cons.E., A.M.I.C.E., who as S.B. on the subject from H.O.

This book answers many of the questions received; deals with 1,350 fallacies in 1,000 pp., 7½ × 5¼ ins. 3rd ed. 1924. 12s. 6d.

Old Westminster Press, Regency Street, S.W.1.

CYMOSITE



2/6

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MOUNTED WITH A VULCANITE STEM ...

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Price for ...	65/-
...	47/6
...	25/-

PRICE'S BATTERY AND RADIO CO., LTD.,
... Hart St., New Oxford St., London, W.C.1.

Edinburgh Programme

(Continued from page 27.)

8.2. Quartet.
"Och man och' ama fo leiradh" ..... *John Bell*
"Hag o laithill chiuru" ...
"Cuddle Doon" ..... *R. Roberton* (2)

8.15. Lucy Ronain.
"Giunse alfin il Momento" ("The Marriage of Figaro") ..... *Mozart*
"Chi de me" ("Don Giovanni")
(With 'Cello Obbligato.)

8.25. Chester Henderson.
"Old Swedish Air" ..... *arr. Squire*
"Valse Aparbe" ..... *Van Biene*

8.35. Elder Cunningham.
"Fatlies O'Flynn" ..... *Stanford* (1)
"Gallants of England" ..... *Cathy* (1)
"A Jovial Monk Am I" ..... *E. Audron*

8.45. Quartet.
"Sweet and Low" ..... *Barnby* (2)
"The Banks of Allan Water" ...
"Weel May the Keel Row" ... *arr. Yorkston*
"John Peel" ...

9.5. Lucy Ronain.
Waltz Song from "Romeo and Juliet" *Gounod*
(Sung in French.)
"Mrs. Ford's Song" ("The Merry Wives of Windsor") ..... *Nicolai*

9.15. Chester Henderson.
"An Boed de la Mer" ..... *Dunkler*
"Serenade Espagnole" ..... *Popper*

9.30.—WEATHER FORECAST and NEWS. *S.B. from London.*
Sir WALTER FLETCHER. *S.B. from London.*
G. L. MARSHALL on "Station Topics."
Local News.

10.5 (approx.) Quartet.
"Gradh geal mo chridh" ... *H. Roberton* (2)
"Far Away" ..... *Joss* (11)
"Boat Song" ..... *F. H. Cowen* (11)

10.20 Elder Cunningham.
"If I Might Only Come to You" ...
"Lightermun Tom" ... *Squire* (1)
"Merrily Roadways" ..... *Cowen*

10.30.—Close down.

SATURDAY, April 4th.

3.0–4.0.—The Station Pianoforte Trio.
5.0–6.0.—CHILDREN'S CORNER.
7.0–7.30.—*Programme S.B. from London.*
7.30–12.0.—*Programme S.B. from Glasgow.*

Nottingham Programme

(Continued from page 33.)

Angus Michie.
"Requiem" ..... *Homer*
"So Fair a Flower" ..... *Löhr*
"Linton Lowrin" ..... *Scotch*
Mercia Stotesbury.
Melodie ..... *Gluck-Kreisler*
Rondo ..... *Mozart-Kreisler*
Mabel Linwood.
"When Love is Kind" ..... *Old English Air*
"Hark! the Echoing Air" ..... *Purcell* (25)
Walter Todd.
"Ye Gonde Olde Days" ..... *Herbert* (13)
"The Ideal Home" ..... *Low* (13)
Angus Michie.
"Don Juan's Serenade" ..... *Tchaikowsky*
"To-Morrow" ..... *Keel*
Lucy Goodwin.
"Love Has Eyes" ...
"Bid Me Discourse" ... *Henry Bishop*
10.0.—*Programme S.B. from London.*
Mercia Stotesbury.
"Polly Oliwyn" *Old English, arr. D. J. Hewitt*
"Carolus" ..... *Monti*
Lucy Goodwin.
"Dream o' Day Jill" ..... *German*
Walter Todd.
"Potted Geography" ..... *Styler* (7)
"She Seems to Know" ..... *Pounds* (3)

10.30.—Close down.

SATURDAY, April 4th.

3.15–4.15.—The Seals Picture Theatre Orchestra.
5.0–6.0.—CHILDREN'S CORNER.
6.35–6.45.—Mr. Frank Heald ("John o' Trent"), Outdoor Topics.
7.0–12.0.—*Programme S.B. from London.*

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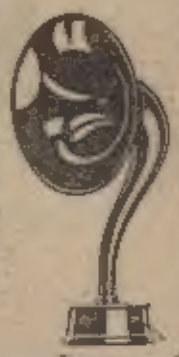

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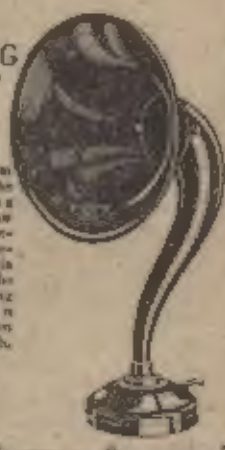

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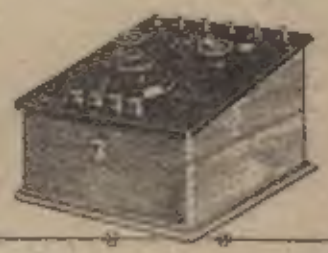

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